THE

CHOWKHAMBA SANSKRIT SERIES

Studies Vol. IX

THE

MEGHA DŪTA

OR

CLOUD MESSENGER:

A POEM IN THE SANSKRIT LANGUAGE,

BY

KĀLIDĀSA.

TRANSLATED INTO ENGLISH VERSE,

WITH

NOTES AND ILLUSTRATIONS,

BY

H. H. WILSON, M. A. F. R. S. &c. &c.

BODEN PROFESSOR OF SANSKRIT IN THE UNIVERSITY OF OXFORD.

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PUBLISHER'S NOTE

The present Edition of Megha Duta was long out of print. Although there are several other editions of Megha Duta avialable in the market, yet this edition of H H. Wilson has its own importance, and has been always in constant demand, because its text is most accurate, the Sanskrit words in it are detached wherever their separation is consistent with an observance of the laws that regulate euphonic combinations, and besides the Sanskrit text and its English rendering, it contains exhaustive annotations which are not paralleled by any other edition of Megha Duta. In the end it contains a Glossary, intended to serve at once as a Lexicon and a grammar to the Text.

Due to all these virtues of the edition & its constant demand both by students and scholars, we undertook its publication, and hope that our venture would be welcomed.

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PREFACE.

The advantages that have been found to result from the publication of the First Book of the Hitopadesa, and the Selections from the Mahabharata, as Class-books for the East-India College, have induced Professor Johnson to prepare an edition of the Megha Dúta, or Cloud Messenger, for the same purpose, on a similar plan

The Text of the Megha Dúta was printed in the year 1813, at Calcutta It has the faults of most of the early-printed Sanskrit books ;—the words are altogether unseparated, and the Text is not always accurate In the present edition, these defects have been remedied, the faulty passages have been corrected ; and the words have been detached wherever their separation was consistent with an observance of the laws that regulate euphonic combination. A Glossary, intended to serve at once as a Lexicon and a Grammar to the Text, compiled by Professor Johnson, is added to the publication

As the style of the poem is more difficult than that of the preceding Class-books, Professor Johnson has considered it desirable to reprint the Translation in English Verse, which was the Principal object of the original publication in Calcutta ; for, as considerable freedom, or, it may sometimes be thought, license, was taken in that Translation, its use will not, it is to be expected, preclude the necessity of mental effort on the part of the Student, in order to develop the sense of the Sanskrit Text, whilst it may not unallowably lighten his labour, by furnishing him with a general notion of its purport. I have

acquiesced in the republication, in the hope that it will afford no greater help than it is designed to render, for experience has satisfied me that the aid of Translations, in the Study of any language, except for a short time, perhaps, in the earliest stage of it, is exceedingly mischievous and deceptive It induces carelessness, encourages indolence, exercises no faculty but the memory, and employs that faculty with so little energy of application, that the impressions received are faint and superficial, and fade and are effaced almost as soon as they are made The progress effected with such assistance is a mere waste of even the scant expenditure of time and trouble with which it has been attained, for it is unreal—a mere mockery—as the learner will soon discover, to his surprise, and, if he feel rightly, to his mortification, when he tries his strength upon passages unprovided with such illusory aid, and finds that he is as little able to understand them as if his studies were yet to be begun It has been with some reluctance, therefore, that I have assented to the proposition, and have done so only in the trust that the verse translation will by no means obviate the necessity of independent exertion

The Translation of the Megha Duta was the first attempt made by me to interest European readers in the results of my Sanskrit studies It has the imperfections of a juvenile work; and the Translator has no doubt sometimes not only departed from his original further than was necessary, but further than was justifiable, and has occasionally mistaken its meaning Some of the mistakes I have corrected, and in some instances have altered the arrangement of the lines, so as to adhere more nearly to the order of the original I have not cared, however, to render the version much closer or more faithful, as even had I been inclined to take the trouble, the circumstance of

the book becoming a class-book would have deterred me from the attempt but it is very possible, that whatever poetical fidelity the version may possess, might have been injured by verbal approximation, and that the attempt to give a more literal likeness of the poem of Kalidása would only have impaired the similitude of its expression

I have gone over the Notes with more attention, and have continued the information they convey to the present time I have added some, and omitted some especially those which were designed to place the parallel passages of European poets in contiguity with the language and sentiments of the Indian bard Such analogies will readily suggest themselves to well-educated minds, and it cannot be necessary to endeavour to prove to them, that Imagination Feeling, and Taste, are not exclusively the products of the Western Hemisphere

The Megha Duta, or Cloud Messenger, is recommended to a Student of Sanskrit by its style and by its subject The style is somewhat difficult, but the difficulty arises from no faults of conception or construction There must, of course, be some unfamiliar imagery, some figures of purely local associations, in every foreign—in every Oriental composition, but, with a few possible exceptions, the Megha Duta contains no ideas that may not be readily apprehended by European intellect It has no miserable conceits no enigmatical puzzles, which bewilder a poetic reader and overwhelm a prosaic one with despair, and which, when the riddle is solved, offer no compensation for the labour of solution The language, although remarkable for the richness of its compounds, is not disfigured by their extravagance the order of the sentences is in general the natural one, with no more violent inversion than is indispen-

sable for the convenience of the rhythm The metre combines melody and dignity in a very extraordinary manner, and will bear an advantageous comparison, in both respects, with the best specimens of uniform verse in the poetry of any language, living or dead

The subject of the poem is simple and ingenious a Yaksha, a divinity of an inferior order, an attendant upon the god of riches, Kuvera, and one of a class which, as it appears from the poem, is characterized by a benevolent spirit, a gentle temper, and an affectionate disposition, has incurred the displeasure of his sovereign, and has been condemned by him to a twelvemonths' exile from his home In the solitary but sacred forest in which he spends the period of his banishment, the Yaksha's most urgent care is to find an opportunity of conveying intelligence and consolation to his wife, and, in the wildness of his grief, he fancies that he discovers a friendly messsenger in a cloud—one of those noble masses which seem almost instinct with life, as they traverse a tropical sky in the commencement of the Monsoon, and move with slow and solemn progression from the equatorial ocean to the snows of the Himálaya In the spirit of this bold but not unnatural personification, the Yaksha addresses the Cloud, and entrusts to it the message he yearns to despatch to the absent object of his attachment. He describes the direction in which the Cloud is to travel—one marked out for it, indeed, by the eternal laws of nature, and takes this opportunity of alluding to the most important scenes of Hindu mythology and tradition,—not with the dulness of prosaic detail, but with that true poetic pencil which, by a few happy touches, brings the subject of the description vividly before the mind's eye Arrived at the end of the journey, the condition of his beloved wife is the theme

of the exile's anticipations, and is dwelt upon with equal delicacy and truth; and the poem terminates with the message that is intended to assuage her grief and animate her hopes. The whole of this part of the composition is distinguished by the graceful expression of natural and amiable feelings, and cannot fail to leave a favourable impression of the national character, whilst the merely descriptive portion introduces the student to a knowledge of a variety of objects of local, traditional, and mythological value, with which it is his duty to become familiar; and which he will, when in India, contemplate with additional interest and pleasure, from his previous acquaintance with the verses of Kálidása

Little is known of the literary history of the Megha Duta It is, by common assent, attributed to Kalidása, a celebrated poet, who is reputed to have been one of the ornaments of the Court of Vikramaditya, king of Ujayin, whose reign, used as a chronological epoch by the Hindus, is placed 56 years before the Christian æra There is no reason to dispute the truth of these traditions The poem undoubtedly belongs to a classical period of Hindu Literature, and that period, there is reason to believe, did not long survive the first centuries of Christianity At a later date, the Poets were men of more scholarship than imagination, and substituted an overwrought display of the powers of the language for the unforced utterance of the dictates of the feeling or the fancy This is not the case with the Megha Duta, and although it is rather of a more sustained elevation of language than other works attributed to the same author, particularly his dramatic compositions, Sakuntalá and Vikrama and Urvasi, yet there is a community of character in them, a similar fidelity to nature, a like delicacy and tenderness

of feeling, and the same felicity of description, gracefulness of imagery, and elegance of expression, which leave it sufficiently probable that they are the works of the same master hand There are, indeed, in the Vikrama and Urvasi especially, Passages which call the Megha Duta to recollection, and in one place, where the deserted monarch inquires of the passing Cloud whither Urvasi has fled, we have the germ of the perhaps later poem, the Cloud Messenger. Of the other works attributed to Kalidasa, the Ritu-sanhara, Raghuvansa, Malavikágnimitra, Kumár sambhava, Sringára tilaka, Prasnottara-málá, Hásyarnava, and Sruta-bodha, some of them are certainly not of his composition

The Text of the Megha Dúta has been the subject of very industrious illustration, and, as noticed in the Preface to the first edition, the copy then consulted comprehended no fewer than six commentaries This Manuscript, the property of Mr. Colebrooke, is now in the Library at the India House, and has been made use of by Professor Johnson in the present edition The text of the poem has been also printed at Bonn, from Manuscripts in the Royal Libraries of Paris and Copenhagen, by Mr Gildemeister, with Notes of various readings, and a useful Glossary

MEGHA DÚTA,

OR

CLOUD MESSENGER.

१ ——

कश्चित् कान्ताविरहगुरुणा स्वाधिकारप्रमत्तः
शापेनास्तं गमितमहिमा वर्षभोग्येन भर्तुः ॥

WHERE Ramagiri's cool, dark woods extend,
And those pure streams, where Sita bathed, descend,

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Verse 1. Ramagiri.] Is a compound term signifying The mountain of Rama, and may be applied to any of those hills in which the hero resided during his exile or peregrinations. His first and most celebrated residence was the mountain Chitrakúta in Bundelcund, now known by the name of Comptah, and still a place of sanctity and pilgrimage. We find that tradition has assigned to another mountain, a part of the Ramgur range, the honour of affording him, and his companions Síta and Lakshmana, a temporary asylum upon his progress to the south, and it is consequently held in veneration by the neighbouring villagers: see Capt. Blunt's journey from Chunarghur to Yertnagoodum, Asiatic Researches, vii. 60. An account of a journey from Mirzapore to Nagpore, however, in the Asiatic Annual Register for 1806 has determined the situation of the scene of the present poem to be in the vicinity of the latter city. The modern name of the mountain is there stated to be Ramtéc: it is marked in the maps Ramtege, but I understand the proper word is Ramtanki, which, in the Marhatta language has probably the same import as Ramagiri, The hill of Rama. It is situated but a short distance to the north of Nagpore, and is covered with buildings consecrated to Ráma and his associates, which receive the periodical visits of numerous and devout pilgrims.

Verse 2. Where Síta bathed.] In his exile Rama was accompanied by his younger brother, Lakshmana, and his faithful consort Síta, or as she is called in the original, the daughter of

Janaka

यक्षश्चक्रे जनकतनयास्नानपुण्योदकेषु
स्निग्धच्छायातरुषु वसतिं रामगिर्याश्रमेषु ॥ १ ॥

Spoiled of his glories, severed from his wife,
A banished Yaksha passed his lonely life: 4
Doomed, by his lord's stern sentence, to sustain
Twelve tedious months of solitude and pain.

ANNOTATIONS

Janaka, until the latter was carried off by the demon or giant Ravaṅa see the Rámáyana. *The performance of her ablutions in the springs of the mountain is here stated* [illegible] *have* rendered their water the object of religious veneration.

Verse 4 A Yaksha] Is a demigod, of which there exists a Gana or class. They have few peculiar attributes, and are regarded only as the companions or attendants of Kuvéra, the god *of wealth. The word is derived from* यक्ष *'to worship', either because they minister to* Kuvera, *are reverenced themselves by men, or are beloved by the Apsaras, the courtezans of* Indra's heaven. They have, however, their own female companions, or wives, [illegible] appears by the poem. One writer, cited and censured by a Commentator on the Amara Kosha, derives the name from भक्ष 'to eat,' because he says they devour children. Occasionally, indeed the Yakshas appear as imps of evil, but, in general, their character is perfectly inoffensive.

Verse 5.] The lord of the Yakshas is Kuvera, who, in Hindu mythology, *performs the functions of the Grecian Plutus. He is the god of wealth, and master of nine inestimable treasures* His capital is situated on mount Kailasa, and inhabited by Yakshas, Kinnaras, and other inferior deities. He has a variety of appellations alluding [illegible] these circumstances but is most commonly designated by the one here employed. The term is expressive of his deformity being derived *from* कु 'vile,' and बेर 'body', and he is described as having three legs, and but eight teeth. *No images of him occur, nor is any particular worship paid to him, and in* these respects there is a considerable analogy between him and his Grecian parallel. Plutus [illegible] described as blind, malignant, and cowardly, and seems [illegible] have received but very slender homage from Greek or Roman devotion. The term "sentence" here used, is more literally 'curse.' The text also states that it was incurred by a neglect of duty, the Yaksha having been heedless in his office, स्वाधिकारप्रमत्तः. According to the Commentators *he was the warder of the gate of Kuvera's garden, and quitting his post for a season,* allowed Indra's elephant to commit a trespass, and trample down the flower beds.

तस्मिन्नद्रौ कतिचिदबलाविप्रयुक्तः स कामी
नीत्वा मासान् कनकवलयभ्रंशरिक्तप्रकोष्ठः ।
आषाढस्य प्रथमदिवसे मेघमाश्लिष्टसानुं
वप्रक्रीडापरिणतगजप्रेक्षणीयं ददर्श ॥ २ ॥

To these drear hills through circling days confined,
In dull unvaried grief, the god repined;
And sorrow, withering every youthful charm,
Had slipped the golden bracelet from his arm;
When with Ásárha's glooms the air was hung,
And one dark Cloud around the mountain clung;
In form, some elephant, whose sportive rage,
Ramparts, scarce equal to his might, engage.

ANNOTATIONS.

Verse 10. Had slipped the golden bracelet from his arm.] This is a favourite idea with Hindu poets, and repeatedly occurs: thus, in the elegant drama of Sakuntalá, Dushmanta says:

इदमशिशिरैरन्तस्तापाद्विवर्णमणीकृतं
निशि निशि भुजन्यस्तापाङ्गप्रसारिभिरश्रुभिः ।
अनभिलुलितज्याघाताङ्कं मुहुर्मणिबन्धनात्
कनकवलयं स्रस्तं स्रस्तं मया प्रतिसार्यते ॥

or, in Sir William Jones's version, "This golden bracelet, sullied by the flame which preys on me, and which no dew mitigates, but the tears gushing nightly from my eyes, has fallen again and again on my wrist, and has been replaced on my emaciated arm."

Verse 11. When with Ásárha's glooms.] The month Áshád'ha or Áshár'ha comprehends the latter part of June and the commencement of July, and is the period about which the south west monsoon, or rainy season, usually sets in.

Verse 13. In form, some elephant.] Thus, in the Puráńa Sarvaswa, clouds are described as महिषाश्च वराहाश्च मत्तमातङ्गरूपिणः 'Shaped like buffaloes, boars, and wild elephants.' In Chapman's Bussy D'Ambois, they are said to assume,

In our faulty apprehensions,
The forms of dragons, lions, elephants.

And

तस्य स्थित्वा कथमपि पुरः केतकाधानहेतो-
रन्तर्बाष्पश्चिरमनुचरो राजराजस्य दध्यौ ॥
मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः
कण्ठाश्लेषप्रणयिनि जने किम्पुनर्दूरसंस्थे ॥ ३ ॥

Long on the mass of mead-reviving dew
The heavenly exile fixed his eager view;
And still the melancholy tear suppressed,
Though bitterest sorrow wrung his heaving breast.
For e'en the happy husband, as he folds
His cherished partner in his arms, beholds
This gathering darkness with a troubled heart:
What must they feel, whom fate and distance part!
Such were the Yaksha's thoughts, but fancy found
Some solace in the glooms that deepened round;

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And Shakspeare, although he omits the elephant, gives them, with his usual overflow of imagery, a great variety of shapes:—

Sometimes we see a cloud that's dragonish,
A vapour sometimes like a bear or lion,
A towered citadel, a pendant rock,
A forked mountain, or blue promontory
With trees upon 't, that nod unto the world,
And mock our eyes with air.

ANTHONY & CLEOPATRA.

Verse 20 For e'en the happy husband.] The commencement of the rainy season being peculiarly delightful in Hindustan, from the contrast it affords to the sultry weather immediately preceding it, and the refreshing sensations it excites, becomes to the lover and the poet, the same source of love and tenderness, as the season of Spring is to the young and poetical, in Europe.

प्रत्यासन्ने नभसि दयितजीवितालम्बनार्थे
जीमूतेन स्वकुशलमयीं हारयिष्यन् प्रवृत्तिम् ।
स प्रत्यग्रैः कुटजकुसुमैः कल्पितार्घाय तस्मै
प्रीतः प्रीतिप्रमुखवचनं स्वागतं व्याजहार ॥ ४ ॥

धूमज्योतिःसलिलमरुतां सन्निपातः क्व मेघः
सन्देशार्थाः क्व पटुकरणैः प्राणिभिः प्रापणीयाः ।
इत्यौत्सुक्यादपरिगणयन् गुह्यकस्तं ययाचे
कामार्ता हि प्रकृतिकृपणाश्चेतनाचेतनेषु ॥ ५ ॥

And bade him hail amidst the labouring air,
A friendly envoy to his distant fair,
Who, charged with grateful tidings, might impart
New life and pleasure to her drooping heart.

Cheered with the thought, he culled each budding flower,
And wildly wooed the fertilizing power,
(For who, a prey to agonizing grief,
Explores not idlest sources for relief,
And, as to creatures sensible of pain,
To lifeless nature loves not to complain?)
Due homage offered, and oblations made,
The Yaksha thus the Cloud majestic prayed —

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Verse 35. And oblations made.] The oblation of the blossoms of the Kutaja, a small tree, (Wrightea antidysenterica) is called Argha (अर्घ) in the original, a religious rite, which seems to be analogous to the libation of the earlier periods of the Grecian ritual. अर्घ in the Amara Kosha, is described as a species of worship, and is perhaps more properly the act of offering

जातं वंशे भुवनविदिते पुष्करावर्तकानां
जानामि त्वां प्रकृतिपुरुषं कामरूपं मघोनः ॥

Hail, friend of Indra, counsellor divine,
Illustrious offspring of a glorious line ! 33

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offering a libation to a venerable person or to a de ty although it also impl'es the oblat on itself, otherwise denominated अर्घ्य This oblation, of which water forms the bas s s presented in a cup, a shell or any metallic oblong and boat-shaped vessel. The vessel in the spoken dialects is called by a similar name (ارگ) Argha. Indeed Mr Wilford states, Asiatic Researches, iii. 364 and viii. 274 that Argha in Sanskrit, means a boat whence he deduces the sh p Argo &c and whence w th Mr Bryant s assistance, we may deduce the Ark of Scripture. The Sanskr t word however has not been found in any of the vocabularies of the language with the import Mr W lford has assigned to t.

The obl.tion called Argha or Arghya generally considered, comprises eight art cles thus enumerated

आपः क्षीरं कुशाग्राणि दधि सर्पिः सतण्डुलं ।
यवः सिद्धार्थकं चैव अष्टाङ्गोऽर्घ्यः प्रकीर्तितः ॥

"The eight-fold Arghya is formed of water milk, the po nts of Kusa-grass curds clarified "butter rice, barley and white mustard." In the Acha a Darsa of Sr'datta in a passage quoted from the Dévi Purána, they are stated somewhat d fferently thus,

कुङ्कुमाक्षतपुष्पैश्च दधिदूर्वाकुशैस्तिलैः ।
सामान्यः सर्वदेवानामर्घ्य एष प्रकीर्तितः ॥

"The general Argha, proper for any of the gods, consists of saffron the Bél, unbroken gra n "flowers, curds, Durba-grass, Kusa-grass, and Sesamum." Water is not mentioned here be ng considered as the vehicle of the whole the same author adds, that should any of these not ■ procurable, they may be supplied by the imagination

अभावे दर्शनाद्दद्यात् मनसा वा प्रकल्पयेत् ॥

Besides the Argha common to all the gods, there are pecul ar ones for separate de es thus we find a few new blown buds are suff c ent for a cloud and n t.e Sarraswa Purana the Argha for the Sun is thus enumerated,

चन्दनोदकमिश्रं दत्वार्घ्यं सूर्य एव ॥

"Having presented an Arghya to the Sun, of water m xed with sandal, and flowers" and an oblation to the same planet, as given by Mr Colebrooke Asiatic Researches, ch. v 357 is sa d to consist

तेनार्थित्वं त्वयि विधिवशाद्दूरबन्धुर्गतोऽहं

Wearer of shapes at will; thy worth I know,
And bold entrust thee with my fated woe:

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consist of Tila, flowers, barley, water and red sandira. Water alone is also sufficient to constitute the Argha. In the articles which form the Argha of the Hindus, as well as in the mode of presentation, that of pouring it out, or libating, we trace its analogy with the ancient libation. Of course, wine could never enter into Hindu offerings of this kind, but we find that the Greeks had their νηφάλια or "sober mentions," from which wine was excluded. These were of four kinds ὑδρόσπονδα, "libations of water," μελίσπονδα "of honey," γαλακτόσπονδα "of milk," and ἐλαιόσπονδα "of oil," which liquors were sometimes mixed with one another. According to Porphyry most of the libations in the primitive times were νηφάλια. See Potter's Antiquities of Greece. We have here, then, three of the four fluid substances of an Argha, as first enumerated above, if we may compare the clarified butter with the oil: honey would, of course, be omitted on the same account as wine, being a prohibited article in Hindu law. With respect to the solid parts of the offering, a reference to the same authority will shew that they consisted of green herbs, grains, fruits, flowers, and frankincense, analogous to the grasses, rice, barley, flowers, sandal, &c. of the Sanskrit formula.

Verse 37. Hail, friend of Indra!] Indra is the sovereign deity of Swarga, or the Hindu Olympus. The cloud is here considered as his friend or counsellor, in allusion to his functions as regent of the atmosphere, where he appears in the character of the Jupiter Tonans, or ὑψιβρεμέτης Ζεὺς. The appellative मघवा, used in the original, is considered, by Etymologists, as irregularly derived from the passive form of मह "to adore," "to worship."

Verse 39. Illustrious offspring of a glorious line.] According to the original, "Descended from the celebrated line of the Pushkaravartakas," translated, in a prose version of this passage, "Diluvian Clouds:" see Colebrooke on Sanskrit and Prakrit Prosody, Asiatic Researches, Vol. X. Clouds, agreeably to the Brahmanda Puráṇa, are divided into three classes, according to their origin from fire, the breath of Brahma, or the wings of the mountains, which were cut off by Indra (वज्र). These latter are also called पुष्करावर्त्तक, being especially the receptacles of water. Thus, in the Purana Sarvaswa,

पुष्करा नाम ते मेघा बृहन्तस्तोयमत्सराः
पुष्करावर्त्तकास्तेन कारणेनेह शब्दिताः ॥

"The clouds called Pushkara are those large clouds which are insatiable of water, and

on

याञ्चा मोघा वरमधिगुणे नाधमे लब्धकामा ॥ ६ ॥
सन्तप्तानां त्वमसि शरणं तत् पयोद प्रियाया-
स्सन्देशं मे हर धनपतिक्रोधविश्लेषितस्य ॥

For, better far, solicitation fail
With high desert, than with the base prevail.

Thou art the wretch's aid, affliction's friend;
To me, unfortunate, thy succour lend: 44
My lonely state compassionate behold,
Who mourn the vengeance of the god of gold;

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"on that account, they are called in this world, Pushkarávartakas." So also it is said, upon the authority of the Váyu Linga, and Matsya Puránas, "The third class of clouds is that of "the Pakshaja, or those which were originally the wings of the mountains that were cut off "by Indra. These are also termed Pushkarávartakas, from their including water in their "vortices. They are the largest and most formidable of all, and those which, at the end of the "Yugas and Kalpas, pour down the waters of the Deluge." Vishńu Puráńa, p. 231, note

Verse 39. *Wearer of shapes at will.*] *Or Kámarúpa; from* काम 'desire,' and रूप 'form,' 'shape': thus Socrates, in *the "Clouds:"*

Σω. Γίγνονται πάνθ' ὅτι ἂν βούλωνται.
Soc. Why, then,
Clouds can assume what shapes they will, believe me!

CUMBERLAND'S Translation

Verse 40. For better far solicitation fail &c.] This is a sentiment of rather an original strain, and indicates considerable elevation of mind. Something of the same kind occurs in *Massinger's play of the* "Bondman," where Pisander says,

I'd rather fall under so just a judge,
Than be acquitted by a judge corrupt
And partial in his censure.

Verse 43. The god of gold.] Kuvera. See above.

गन्तव्या ते वसतिरलका नाम यक्षेश्वराणां
बाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतहर्म्या ॥ ७ ॥

त्वामारूढं पवनपदवीमुद्गृहीतालकान्ताः
प्रेक्षिष्यन्ते पथिकवनिताः प्रत्ययादाश्वसन्त्यः ॥
कः सन्नद्धे विरहविधुरां त्वय्युपेक्षेत जायां
न स्यादन्यो ऽप्यहमिव जनो यः पराधीनवृत्तिः ॥ ८ ॥

Condemned amidst these dreary rocks to pine,
And all I wish, and all I love, resign. 49

Where dwell the Yakshas in their sparkling fields,
And Śiva's crescent groves surrounding gilds,
Direct thy licensed journey, and relate
To her who mourns in Alaká, my fate. 52
There shalt thou find the partner of my woes,
True to her faith, and stranger to repose;

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Verse 50. Where Śiva's crescent realms surrounding gilds.] The crest of Śiva is the new moon which is sometimes described as forming a third eye in his forehead. The Himalaya mountains, amongst which we shall hereafter find Kailasa to be situated, are Śiva's favourite haunts. He also resides occasionally on that mountain, and is represented as the particular friend and frequent guest of Kuvera.

Verse 52. I have here taken a liberty with the order of the original, and brought the description of the Yaksha's wife a little in advance, in order to preserve the description which follows, of the Cloud's progress more connected. The Hindu poets are not very solicitous in general about arrangement, but it is possible that in this case I may not have improved upon that of Kalidas. The 10th stanza of the Sanskrit corresponds with these lines.

Verse 53. Alaka is the capital of Kuvera, and the residence of his dependent deities.

मन्दं मन्दं नुदति पवनश्चानुकूलो यथा त्वां
वामश्चायं नदति मधुरं चातकस्ते सगर्वः ॥
गर्भाधानक्षणपरिचयं नूनमाबद्धमाला-
स्सेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः ॥ ९ ॥

तां चावश्यं दिवसगणनातत्परामेकपत्नी-
मव्यापन्नामविहतगतिर्द्रक्ष्यसि भ्रातृजायाम् ॥
आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां
सद्यःपाति प्रणयि हृदयं विप्रयोगे रुणद्धि ॥ १० ॥

Her task to weep our destiny severe,
And count the moments of the lingering year
A painful life she leads, but still she lives,
While hope its aid invigorating gives,
For female hearts, though fragile as the flower,
Are firm, when closed by hope's investing power

Still, as thou mountest on thine airy flight,
Shall widowed wives behold thee with delight
With eager gaze, their long locks drawn apart,
Whilst hope re-animates each drooping heart
Nor less shall husbands, as thy course they trace,
Expect at hand a faithful wife's embrace,
Unless, like me, in servitude they bend,
And on another's lordly will depend

कर्तुं यच्च प्रभवति महीमुच्छिलीन्ध्रामवन्ध्यां
तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः ॥

The gentle breeze shall fan thy stately way, ९
In sportive wreathes the Cranes around thee play,
Pleased on thy left the Chataka, along
Pursue thy path, and cheer it with his song, 72

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Verse 70. Valáca (वलाका) is said, in Mr Colebrooke's Amara Kosha, to mean a small crane. The word is always feminine and perhaps therefore means the female bird only. Indeed, some of the Commentators on this poem call it the female of the Vaka (बक) Ardea Torra and Putea. The rainy season is that of their gestation which explains their attachment to the Cloud, and the allusion to its impregnating faculty mentioned in the text of the original, [illegible].—The periodical journeys and orderly flight of this kind of bird have long furnished classical poetry with embellishments they are frequently alluded to by Homer, as are the wild geese, of which mention is also made below —thus, in the Iliad, Book ii. 459

> Τῶν δ' ὥστ' ὀρνίθων πετεηνῶν ἔθνεα πολλὰ,
> Χηνῶν ἢ γεράνων ἢ κύκνων δουλιχοδείρων
> Ἀσίῳ ἐν λειμῶνι, Καϋστρίου ἀμφὶ ῥέεθρα.
> Not less their number than th' embodied cranes,
> Or milk white swans in Asia's watery plains,
> That o'er the windings of Cayster's springs
> Stretch their long necks and clap their rustling wings. Pope.

The translator has omitted the geese. Milton also describes the flight of these birds

> So steers the prudent Crane
> Her annual voyage, borne on winds. PARADISE LOST vii. 430.

And again, line 442

> Others on silver lakes and rivers bathed
> Their downy breast.——
> ——Yet oft they quit
> The dank, and, rising on stiff pennons, tower
> The mid aerial sky

Verse 71. The Chátaka is a bird supposed to drink no water but rain-water of course he always

आकैलासाद्विसकिशलयच्छेदपाथेयवन्त-
स्सम्पत्स्यन्ते नभसि भवतो राजहंसास्सहायाः ॥ ११ ॥

And when thy thunders soothe the parching earth,
And showers, expected, raise her mushroom birth,
The Swans for mount Kailasa shall prepare,
And track thy course attendant through the air 76

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always makes a prominent figure in the description of wet or cloudy weather Thus in the rainy season of our author's (ऋतुसंहार) Ritu Sanhara,' or Assemblage of Seasons

तृषाकुलैश्चातकपक्षिणां कुलैः
प्रयाचितास्तोयभरावलम्बिनः ।
प्रयान्ति मन्दं बहुधारवर्षिणो
बलाहकाः श्रोत्रमनोहरस्वनाः ॥

The thirsty Chátaka impatient eyes
The promised waters of the labouring skies,
Where heavy Clouds with low but pleasing song
In slow procession murmuring move along

The Chátaka is the Cuculus Melanoleucus. The term वाम is rendered by the Commentators in general left, on the left side but Rámanáth Tarkalankára interprets it 'beautiful' and maintains that the cry of birds to be auspicious, should be upon the right side not upon the left. Bharata Mallika, however cites astrological writers to prove that the Chátaka is one of the exceptions to this rule

मयूरचाषचातका ये च पुंसंज्ञका खगाः ।
मृगा वा वामगा हृष्टा सैन्यस्य शुभदायकाः ॥

"*Peacocks, Chátakas, Chásbas (blue jays), and other male birds, occasionally also antelopes,* "*going cheerfully along the left, give good fortune to the host.*" The Greeks not only agreed with those of Rámanáth, and considered the flight of birds upon the right side to be auspicious the Romans made it the left but this difference arose from the situation of the observer as in both cases the auspicious quarter was the east the *oiōnoskopos* facing the north and Auspex the south. In general, according to the Hindus, those omens which occur upon the left side are unpropitious.

Verse 11. "*The Rajahansas, desirous of going to the lake Mánasa shall accompany thee* "*as far as Kailása, having laid in their provisions from the new shoots of the filaments of the* "*stalk of the lotus.*" This is the closer reading of the text. Kailása is properly speaking a mytho-

आपृच्छस्व प्रियसखममुं तुङ्गमालिङ्ग्य शैल
वन्द्यैः पुंसां रघुपतिपदैरङ्कितं मेखलासु ॥
काले काले भवति भवतो यस्य संयोगमेत्य
स्नेहव्यक्तिश्चिरविरहजं मुञ्चतो बाष्पमुष्णम् ॥ १२

मार्गं तावच्छृणु कथयतस्त्वत्प्रयाणानुरूपं
सन्देशं मे तदनु जलद श्रोष्यसि श्रोत्रपेयम् ॥
खिन्नः खिन्नः शिखरिषु पदं न्यस्य गन्तासि यत्र
क्षीणः क्षीणः परिलघु पयः स्रोतसां चोपभुज्य ॥ १३ ।

Short be thy farewell to this hill addressed,
This hill with Rama's holy feet imprest,
Thine ancient friend, whose scorching sorrows mourn
Thy frequent absence and delayed return 70

Yet ere thine ear can drink what love inspires,
The lengthened way my guiding aid requires.
Oft on whose path full many a lofty hill
Shall ease thy toils, and many a cooling rill. 84

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a mythological mountain, but the name is also applied to the lofty range that runs parallel with the Himalaya, on the north of that chain. The lake Manasa lies between the two ranges and it is quite true, that it is the especial resort of the wild grey geese at the beginning of the rainy season, "Those birds finding in the rocks bordering on the lake an "agreeable and safe asylum, when the swell of the rivers in the rains and the inundation of "the plains conceal their usual food." Moorcroft's Journey to Manasarovara Asiatic Researches, xii. 466. The Rajahansa is described as a kind of goose with white body and red legs and bill, whence Mr Ellis affirms that it is properly applicable to the Phœnicopteros or flamingo. Asiatic Researches xiv 29 note.

Verse 78 With Rama's holy feet imprest.] In the original text we have, "marked with the steps of Raghupati, venerated of men." This appellation is given to Râma, as the most distinguished,

अद्रेः शृङ्गं वहति पवनः किंस्विदित्युन्मुखीभि-
र्दृष्टोच्छ्रायश्चकितचकितं मुग्धसिद्धाङ्गनाभिः ॥
स्थानादस्मात् सरसनिचुलादुत्पतोदङ्मुखः खं

Rise from these streams, and seek the upper sky,
Then to the north with daring pinions fly
The beauteous Sylphs shall mark thee with amaze,
As backward bent thou strik'st their upward gaze, 68
In doubt if by the gale abruptly torn,
Some mountain peak along the air is borne
The ponderous Elephants, who prop the skies,
Shall view thy form expansive with surprise, [illegible]

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guished, the lord or master as it were of the Line of Raghu, an ancestor of that warrior, and himself a celebrated hero and sovereign Ráma is hence also termed Rághava (राघव), a regular derivative from Raghu, implying family descent. The exploits of the two heroes form the chief subject of another poem by our author entitled Raghuvansa (रघुवंश), or The race of Raghu.

Verse 85 We now begin the geographical part of the poem, which, as far as it can be made out through the difference of ancient and modern appellations, seems to be very accurately conceived. *The two extreme points of the Cloud's progress are, the vicinity of Nagpore as mentioned in the note on Verse 1 and the mountain Kailás, or rather the Himálaya range.* During this course, the poet notices some of the most celebrated places with the greater number of which we are still acquainted. In the first instance we have here his direction due north from the mountain of Ramagiri, and we shall notice the other points as they occur

Verse 87 Literally *the wives of the Siddhas. The Siddhas are originally human beings,* but who, by devout abstraction have attained superhuman powers, and a station apparently intermediate between men and gods. They tenant the upper regions of the air

Verse 91 Each of the four quarters, and the four intermediate points of the compass has according to the Hindus, a regent or presiding deity Each of these deities also has his male *and female elephant. The names of them all are enumerated in the following verse of the* Amara kosha:

ऐरावत

दिङ्नागानां पथि परिहरन् स्थूलहस्तावलेपान् ॥ १४ ॥

रत्नच्छायाव्यतिकर इव प्रेक्ष्यमेतत्पुरस्ता-
द्वल्मीकाग्रात् प्रभवति धनुःखण्डमाखण्डलस्य ॥
येन श्यामं वपुरतितरां कान्तिमापत्स्यते ते
बर्हेणेव स्फुरितरुचिना गोपवेषस्य विष्णोः ॥ १५ ॥

Now first their arrogance exchanged for shame,
Lost in thy bulk their long unrivalled fame.

Eastward, where various gems, with blending ray,
In Indra's bow o'er yonder hillock play,
And on thy shadowy form such radiance shed,
As Peacock's plumes around a Krishńa spread,
Direct thy course: to Málas smiling ground,
Where fragrant tillage breathes the fields around,

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ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः ।
पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ॥

Airávata, Puńdaríka, Vamana, Kumuda, Anjana, Pushpadanta, Sárvabhauma, and Supratíka (are) the elephants of the sky

Verse 93 A reference to the map will shew that it was necessary for the Cloud to begin the tour by travelling towards the east, in order to get round the lofty hills which in a manner form the eastern boundary of the Vindhya chain. It would otherwise have been requisite to have taken it across the most inaccessible part of those mountains, where the poet could not have accompanied it, and which would also have offended some peculiar notions entertained by the Hindus of the Vindhya hills, as we shall again have occasion to remark.

Verse 96. Indra's bow is the rainbow

Verse 97. The body of Krishna is represented of a dark blue colour; and the plumes of the peacock are frequently arranged upon the images of this deity Allusion is especially made to Krishna in his juvenile character, as a cow herd in the groves of Vrindávana.

Verse 99 It is not easy, after the lapse of ages, to ascertain precisely the site of several places

त्वय्यायत्तं कृषिफलमिति भ्रूविकारानभिज्ञैः
प्रीतिस्निग्धैर्जनपदवधूलोचनैः पीयमानः ।
सद्यःसीरोत्कषणसुरभिक्षेत्रमारुह्य मालं
किञ्चित् पश्चाद्व्रज लघुगतिः किञ्चिदेवोत्तरेण ॥ १६ ॥

Thy fertile gifts, which looks of love reward,
Where bright-eyed peasants tread the verdant sward

Thence sailing north, and veering to the west,
On Ámrakúṭa's lofty ridges rest, 104

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places enumerated in the poem before us. The easterly progress of the Cloud, and the subsequent direction by which he is to reach the mountain Amrakuta, prove that the place here mentioned must be somewhere in the immediate vicinity of Ruttunpoor the chief town of the northern half of the province of Chetteesgerh, and described in Captain Blunt's tour, Asiatic Researches, Vol. vii., and also in that of Mr Colebrooke, published in the Asiatic Annual Register for 1806. The only modern traces that can be found of it are in a place called Malda, a little to the north of Ruttunpoor. In Ptolemy's map there is a town called Maleta, and situated, with respect to the Vindhya mountains, similarly with the Mala of our poet. I should have supposed that the Mala mentioned from the geography of the Puránas by Mr Wilford (Asiatic Researches, viii. 336) was the same with the place alluded to in the text of Kálidása: if, however, that gentleman is correct in applying the name to the Malbhoom of Midnapoor, it will be much farther to the east than will do for our present purpose and must be an entirely different place. There is little reason to think that either of these Malas are the country of the Malli, who are mentioned by Pliny, and who are more probably the same with the Mallhi of Arrian, and the inhabitants, as is stated by Major Rennell, of the province of Multan.

Verse 104. The course pointed out to the Cloud, and an allusion which follows to the vicinity of the Narmadá river, furnish us with reasons for supposing that the mountain here mentioned is that more commonly designated by the name of Omerkuntuk. The change of sound is not more violent than it is in a number of evident corruptions from the Sanskrit language, now current in the dialects of India. The term Ámrakúṭa means the Mango Peak, and refers to the abundance of mango-trees in the incumbent and surrounding forests. Should this

त्वामासारप्रशमितवनोपप्लवं साधु मूर्ध्ना
वक्ष्यत्यध्वश्रमपरिगतं सानुमानाम्रकूटः ॥
न क्षुद्रोऽपि प्रथमसुकृतापेक्षया संश्रयाय
प्राप्ते मित्रे भवति विमुखः किम्पुनर्यस्तथोच्चैः ॥ १७ ॥

Oft have thy showers the mountain's flames allayed,
Then fear not wearied to demand its aid.
Not e'en the basest, when a falling friend
Solicits help it once was his to lend, 108
The aid that gratitude exacts denies:
Much less shall noble minds the claim despise.

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this conjecture be correct, it will invalidate the derivation assigned with some ingenuity to the word Omerkuntuk, in a prefatory note to a pleasing little oriental poem published in England, called the Metamorphoses of Sona. The author of that note imagines the proper name to be Omer Khündaka, and he is happy in the affinity of the sound, though not in his definition of the sense as "the district of Omer" is exceedingly unmeaning and erroneous. Amara Khandaka might mean the "immortal portion," but I do not know of any reason for assigning such an epithet to the mountain in question.

Verse 107. The Hindus have been the object of much idle panegyric, and equally idle detraction. Some writers have invested them with every amiable attribute, and they have been deprived by others of the common virtues of humanity. Amongst the excellencies denied to them gratitude has been always particularized, and there are many of the European residents in India who scarcely imagine that the natives of the country ever heard of such a sentiment. To them and to all detractors on this head, the above verse is a satisfactory reply, and that no doubt of its tenor may remain, I add the literal translation of the original passage. "Even a low man, when his friend comes to him for assistance, will not turn away his face, in consideration of former kindness;—how, therefore, should the exalted act thus?"

छन्नोपान्तः परिणतफलद्योतिभिः काननाम्रै-
स्त्वय्यारूढे शिखरमचलः स्निग्धवेणीसवर्णे ॥
नूनं यास्यत्यमरमिथुनप्रेक्षणीयामवस्थां
मध्ये श्यामः स्तन इव भुवश्शेषविस्तारपाण्डुः ॥ १८ ॥

अध्वक्लान्तं प्रतिमुखगतं सानुमांश्चित्रकूट-
स्तुङ्गेन त्वां जलद शिरसा वक्ष्यति श्लाघमानः ॥
आसारेण त्वमपि शमयेस्तस्य नैदाघमग्निं
सद्भावार्द्रः फलति नचिरेणोपकारो महत्सु ॥ १९ ॥

When o'er the wooded mountain's towering head
Thy hovering shades like flowing tresses spread,
Its form shall shine with charms unknown before,
That heavenly hosts may gaze at, and adore;
This earth's round breast, bright swelling from the ground,
And with thy orb as with a nipple crowned.

Next bending downwards from thy lofty flight,
On Chitrakuta's humbler peak alight;
O'er the tall hill thy weariness forego,
And quenching rain-drops on its flames bestow;
For speedy fruits are certain to await
Assistance yielded to the good and great.

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Verse 117. The mountain here mentioned must be in the vicinity of Omerkuntuk and part of the same range: the name signifies, "the variegated or wonderful peak" and is applied to a number of hills: the most famous hill of this name, as was mentioned in the first note, is situated in Bundelkhund.

स्थित्वा तस्मिन् वनचरवधूभुक्तकुञ्जे मुहूर्त्तं
तोयोत्सर्गाद्द्रुततरगतिस्तत्परं वर्त्म तीर्णः ॥

Thence journeying onwards, Vindhya's ridgy chain,
And Reva's rill, that bathes its foot, attain, 124
Whose slender streams upon the brown hill's side,
Like painted streaks upon the dusky hide.

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Verse 123. The Vindhya range of mountains holds a very distinguished station both in the mythology and geography of Hindustan: these points are both discussed at some length in the tour from Mirzapore to Nagpore, already cited, and, as in those passages which I have been able to investigate I find a perfectly accurate statement, I shall here transcribe the words of its author

"Bind'h, in Sanskrit named Vind'hya, constitutes the limit between Hindustan and the Deccan. The most ancient Hindu authors assign it as the southern boundary of the region which they denominate Áryabhúmi or Áryaverta. Modern authors, in like manner make this the line which discriminates the northern from the southern nations of India. It reaches almost from the eastern to the western sea and the highest part of the range deviates little from the line of the tropic. The mountainous tract, however which retains the appellation spreads much more widely it meets the Ganges in several places towards the north, and the Godáveri is held to be its southern limit.

"Sanskrit etymologists deduce its name from a circumstance to which I have just now alluded it is called Bind'hya, says the author of a Commentary on the Amercosh, because people think (मन्यन्ते) the progress of the sun is obstructed (विन्ध्य) by it. Suitably to this notion, the most elevated ridge of this tropical range of mountains is found to run from a point that lies between Chhota Nagpore and Palamu, to another that is situated in the vicinity of Ougein. But the course of the Nermada river better indicates the direction of the principal range of the Vind'h hills. From Amaracúta, where this river has its source, on the same spot with the Sone and the Hatsu, to the gulf of Cambaya, where it disembogues itself into the sea, the channel of the Nermada is confined by a range of hills, or by a tract of elevated ground, in which numerous rivers take their rise and by their subsequent course towards the Sone and Jamuna on one side, and towards the Tapti and Godaveri on the other sufficiently indicate the superior elevation of that tract through which the Nermada has forced its way

"The vast extent of this mountainous tract, contrasted with the small elevation of these hills viewed

रेवां द्रक्ष्यस्युपलविषमे विन्ध्यपादे विशीर्णां
भक्तिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य ॥ २० ॥

तस्यास्तिक्तैर्वनगजमदैर्वासितं वान्तवृष्टि-

Of the tall Elephant—in bright display,
Through stones and rocks wind slow their arduous way 129
Here the soft dews thy path has lost resume
And sip the gelid currents rich perfume,

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viewed from the plains of Hindustan has furnished grounds for a legend to which the mythological writings of the Hindus often allude Vindhya having once prostrated himself before his spiritual guide, Agastya, still remains in that posture, by command of the holy personage This humiliation is the punishment of his presumption, in emulating the lofty height of Himálaya and Meru. According to this legend Vindhya has one foot at Chunar and hence the real name of that fortress is said to be Charanádri (चरणाद्रि) The other foot is, I think placed by the same legend in the vicinity of Gayá the vulgar very inconsistently suppose the head of the prostrate mountain near the temple of Vindhya Vasini, four miles from Mirzapore"

Verse 124. The Revá is a name of the Narmadá river which, as we have seen in the preceding note rises from the mountain Ámrakúta or Omerkuntuk It may be here observed, that the rivers are always personified by the Hindus, and are in general, female personifications Thus we have Gangá, the daughter of Jahnu Yamuná, the daughter of the Sun; and Revá, or Narmadá the daughter of Himála, as is said in the hymn translated from the Váyu Purána, and given by Captain Blunt, Asiatic Researches vii. 103. The names of the Narmadá river are thus stated in the Amara Kosha.

रेवा तु नर्मदा सोमोद्भवा मेकलकन्यका

"Revá, Narmadá, Sómódbhavá, and Mekala-Kanyaká;" which are explained by the best Commentators thus, "who flows, who delights, who is descended from the line of the moon, and who is the daughter of Mekala." The last term is applied either to the Vindhya mountain, or is considered to be the name of a Rishi or saint, and progenitor of the river-goddess. Tradition has assigned to this river a very Ovidian kind of tale; which is related in Captain Blunt's tour and which has been repeated in verse with much elegance and spirit by the author of the Metamorphosis of Sona.

जम्बूकुञ्जप्रतिहतरयं तोयमादाय गच्छेः ।
अन्तस्सारं घन तुलयितुं नानिलश्शक्ष्यति त्वां
रिक्तस्सर्वो भवति हि लघुः पूर्णता गौरवाय ॥ २१ ॥

Where the wild Elephant delights to shed
The juice exuding fragrant from his head 132
Then swift proceed, nor shall the blast have force
To check with empty gusts thy ponderous course

ANNOTATIONS

Verse 131 The juice exuding fragrant from his head.] It is rather extraordinary that this juice which exudes from the temples of the elephant, especially in the season of rut, should have been unnoticed by modern writers on natural history until the time of Cuvier (Regne animal) although mention of it is made by Strabo, from Megasthenes. The author of the Wild Sports of the East states, that "on each side of the elephant's temples there is an aperture about the size of a pin's head, whence an ichor exudes:" but he does not appear to have been aware of its nature. Indeed his descriptions, though entertaining are frequently defective owing to his extreme ignorance of the languages the literature of which he so liberally devotes to the flames. In the Amara Kosha, this fluid is termed मद and दानम् and the elephant, while it flows, is distinguished by the terms प्रभिन्न, गर्जितो मत्त from the animal out of rut, or after the juice has ceased to exude and which is then called उद्वान्त or निर्मद. All these names are expressive of the circumstances. The exudation and fragrance of this fluid is frequently alluded to in Sanskrit poetry. Its scent is commonly compared to the odour of the sweetest flowers, and is then supposed to deceive and attract the bees. These circumstances occur in this passage from a work already referred to the Ritu Sanhara —

वनद्विपानां नववारिदस्वनै-
र्मदान्वितानां ध्वनतां मुहुर्मुहुः ।
कपोलदेशा विमलोत्पलप्रभा-
स्सभृङ्गयूथैर्मदवारिभिश्चिताः ॥

Roars the wild Elephant inflamed with love
And the deep sound reverberates from above
His ample front, like some rich lotus, shews
Where sport the bees and fragrant moisture flows.

नीपं दृष्ट्वा हरितकपिशं केशरैरर्द्धरूढै-
राविर्भूतप्रथममुकुला: कन्दलीश्चानुकच्छम् ॥
दग्धारण्येष्वधिकसुरभिं गन्धमाघ्राय चोर्व्या-
स्सारङ्गास्ते जललवमुचस्सूचयिष्यन्ति मार्गम् ॥ २२ ॥

अम्भोविन्दुग्रहणरभसांश्चातकान् वीक्षमाणाः
श्रेणीभूताः परिगणनया निर्द्दिशन्तो बलाकाः ॥
त्वामासाद्य स्तनितसमये मानयिष्यन्ति सिद्धा-
स्सोत्कम्पानि प्रियसहचरीसम्भ्रमालिङ्गितानि ॥ २३ ॥

उत्पश्यामि द्रुतमपि सखे मत्प्रियार्थं यियासोः

Reviving nature bounteous shall dispense,
To cheer thy journey, every charm of sense,
Blossoms, with blended green and russet hue,
And opening buds, shall smile upon thy view,
Earth's blazing woods in incense shall arise,
And warbling birds with music fill the skies

Respectful Demigods shall curious count
The chattering Storks, in lengthening order mount,
Shall mark the Chátakas, who, in thy train,
Expect impatiently the dropping rain
And, when thy muttering thunders speak thee near,
Shall clasp their brides, *half* ecstasy, *half* fear.

Ah! much I dread the long protracted way,
Where charms so numerous spring to tempt delay

कालक्षेपं ककुभसुरभौ पर्वते पर्वते ते ॥
शुक्लापाङ्गैः सजलनयनैः स्वागतीकृत्य केकाः
प्रत्युद्यातः कथमपि भवान् गन्तुमाशु व्यवस्येत् ॥ २४ ॥

Will not the frequent hill retard thy flight,
Nor flowery plain persuade prolonged delight?
Or can the Peacock's animated hail,
The bird with lucid eyes, to lure thee fail? 152

ANNOTATIONS.

Verse 151. *Or can the Peacock's animated hail?*] The wild peacock is exceedingly abundant in many parts of Hindustan, and is especially found in marshy places. The habits of this bird are in a great measure aquatic, and the setting in of the rains is the season in which they pair. The peacock is therefore always introduced in the description of cloudy or rainy weather, together with the Cranes and Chatakas, whom we have already had occasion to notice. Thus, in a little poem descriptive of the rainy season &c., entitled Ghatakarpara (घटकर्पर), the author says, addressing his mistress—

नदति शिखिगणो नदति मेघागमे कुन्ददन्तस्मिते ॥

O thou, whose teeth enamelled vie
With smiling Kunda's pearly ray
Hear how the Peacock's amorous cry
Salutes the dark and cloudy day!

And again, in one of the Śatakas or Centos of Bhartri Hari, where he is describing the same season—

स्मितकुटजकेतकीका इव वना वनान्ता
शिखिकुलकलकेकारावरम्या वनान्ताः ।

When smiling forests, whence the tuneful cries
Of clustering pea-fowls shrill and frequent rise,
Teach tender feelings to each human breast,
And charm alike the happy or distressed.

पाण्डुच्छायोपवनवृतयः केतकैः सूचिभिन्नै-
र्नीडारम्भैर्गृहबलिभुजामाकुलग्रामचैत्याः ॥
त्वय्यासन्ने फलपरिणतिश्यामजम्बूवनान्ता-

"Lo! where awhile the Swans reluctant cower,
Daśárṅa's fields await the coming shower
Then shall their groves diffuse profounder gloom,
And brighter buds the deepening shade illume,
Then shall the ancient tree, whose branches wear
The marks of village reverence and care,

ANNOTATIONS.

Verse 154 Daśárṅa's fields await the coming shower.] No traces of this name are to be found in modern maps it is enumerated in Major Wilford's lists from the Puráṅas, Asiatic Researches, vol. viii. amongst the countries situated behind the Vindhya mountains and corresponds, according to him, with the Dosarene of Ptolemy and the Periplus. Ptolemy's map has also a Dosara and Dosarona Flavium, and in the Pauranik list of rivers, there is also a Dasarna river which is said to rise from the mountain Chitrakúṭa. It may possibly correspond, at least in part, with the modern district of Chetteeger'h as the etymology of both words refers to similar circumstances. *Chetteeger'h is so named from its being supposed to* comprise Thirty-six forts and according to Bharata, the Commentator on our text, Dasarna is *derived from Dasa* (दश) *Ten* and *Rina* (ऋण), a strong hold or *Durga*, the *Droog of the* Peninsula, and *Dasarna* means the district of the Ten citadels.

Verse 157 Then shall the ancient tree &c.] A number of trees receive particular veneration from the Hindus as the Indian fig the Holy fig tree the Myrobalan trees, &c. In most villages there is at least one of these which is considered particularly sacred, and is carefully kept and watered by the villagers, is hung occasionally with garlands, and receives the Pranam or veneratory inclination of the head, or even offerings and libations. The birds mentioned in the text by the epithet गृहबलिभुज are the Vakas or Cranes. The term signifies "who eats the food of his female," गृह commonly a house meaning in this compound, a wife At the season of pairing it is said that the female of this bird assists in feeding the male; and the same circumstance is stated with respect to the crow and the sparrow whence the same epithet is applied to them also.

सम्पत्स्यन्ते कतिपयदिनस्थायिहंसा दशार्णाः ॥ २५ ॥

तेषां दिक्षु प्रथितविदिशालक्षणां राजधानीं
गत्वा सद्यः फलमतिमहत् कामुकत्वस्य लब्धा ॥
तीरोपान्तस्तनितसुभगं पास्यसि स्वादुयुक्तं
सभ्रूभङ्गं मुखमिव पयो वेत्रवत्याश्चलोर्म्मि ॥ २६ ॥

नीचैराख्यं गिरिमधिवसेस्तत्र विश्रामहेतो-
स्त्वत्सम्पर्कात् पुलकितमिव प्रौढपुष्पैः कदम्बैः ॥

Shake through each leaf, as birds profanely wrest
The reverend boughs to form the rising nest.

Where royal Vidiśa confers renown
Thy warmest wish shall fruit delightful crown:
There, Vetravati's stream ambrosial laves
A gentle bank, with mildly murmuring waves;
And there, her rippling brow and polished face
Invite thy smiles, and sue for thy embrace.

Next, o'er the lesser hills thy flight suspend,
And growth erect to drooping flowerets lend;

ANNOTATIONS

Verse 161. Where royal Vidiśa confers renown.] Vidiśa is described as the capital of the district of Daśárṇa. It appears to be the modern Bhilsah, in the province of Malwa. It is still a place of some note, and is well known in India for the superior quality of the tobacco raised in its vicinity.

Verse 163. The Vetravati is the modern Betwah. It rises on the north side of the Vindhya chain, and, pursuing a north-easterly course of 340 miles, traverses the province of Malwa and the south-west corner of Allahabad, and falls into the Jumna below Kalpee. In the early part of its course, it passes through Bhilsa or Vidiśa.

यः पण्यस्त्रीरतिपरिमलोद्गारिभिर्नागराणा-
मुद्दामानि प्रथयति शिलावेश्मभिर्यौवनानि ॥ २९ ॥

विश्रान्तस्सन् व्रज नगनदीतीरजातानि सिञ्च-

While sweeter fragrance breathes from each recess
Than rich perfumes the hireling wanton's dress.

On Naga Nadi's banks thy waters shed,
And raise the feeble jasmin's languid head, 172

ANNOTATIONS.

Verse 167. Next o'er the lesser hills thy flight suspend.] The term in the text, नीचैराख्यं *girim*, is explained by the Commentators, to signify either the hill named Nichais, a mountainous range of little note, or of little elevation. It is of no great moment; but perhaps the latter, which meaning we select, is the most satisfactory.

Verse 168. And growth erect to drooping flowerets lend.] This passage, more literally rendered, is, "That hill which with upright flowers is like the body with its hair on end." The erection of the hairs of the body is, with the Hindus, constantly supposed to be the effect of pleasure or delight.

Verse 171. On Naga Nadi's banks.] Some of the Commentators notice various readings of the name of this river, which occurs as given in the translation, Naga Nadi (नगनदी), the mountain stream; Nava Nadi (नवनदी), the new river; and Vana Nadi (वननदी), the forest river. It is probably one amongst a number of small streams falling from the Vindhya range of hills; and, indeed, the whole province of Malwa abounds in water; so that, as is stated in the Ayeen Akbery, "you cannot travel two or three coss without meeting with streams of good water, whose banks are shaded by the wild willow and other trees, and decorated with the hyacinth and other beautiful and odoriferous flowers." Gladwin's Translation, vol. ii. I have given the preference to the Naga Nadi as above, from finding a river west of the Betwah, which we have crossed, named the Parbutty, and which, rising in the Vindhya chain, runs north-west, till it joins another called, in Arrowsmith's Map, the Sewan; and the two together fall into the Chumbul. The word Parbutty, or Parvati, means, sprung from the mountains; and Naga Nadi, as I have mentioned, bears a similar import; so that they possibly are synonymes of the same stream.

स्तुधानानां नवजलकणैर्यूथिकाजालकानि ॥
गण्डस्वेदापनयनरुजा क्लान्तकर्णोत्पलानां
छायांदानात् क्षणपरिचितः पुष्पलावीमुखानाम् ॥ २८ ॥

वक्रः पन्था यदपि भवतः प्रस्थितस्योत्तराशां
सौधोत्सङ्गप्रणयविमुखो मा च भूरुज्जयिन्याः ॥

Grant for a while thy interposing shroud,
To where those damsels woo the friendly Cloud,
As, while the garland's flowery stores they seek,
The scorching sunbeams singe the tender cheek,
The ear hung lotus fades and vain they chase,
Fatigued and faint, the drops that dew the face

What though to northern climes thy journey lay,
Consent to track a shortly devious way,
To fair Ujjayinî's palaces and pride,
And beauteous daughters, turn awhile aside.

ANNOTATIONS.

Verse 175 As, while the garland's flowery stores they seek.] The use of garlands in the decoration of the houses and temples of the Hindus, and of flowers in their offerings and festivals, furnishes employment to a particular tribe or caste, the Malakaras or wreath-makers. The females of this class are here alluded to.

Verse 181. Ujjayinî, or the modern Oujein, is supposed to have been the residence of our poet, and the capital of his celebrated patron, Vikramâditya. Few cities, perhaps, can boast of a more continuous reputation, as it has been a place of great note, from the earliest periods of Hindu tradition down to the present day. It is now in the possession of the family of Scindiah, and is the capital of his territories. A full and highly interesting account of it is to be found in the Sixth Volume of the Asiatic Researches, in the Narrative of a Journey from Agra to this city by the late Dr Hunter,—a gentleman the activity of whose mind was only equalled by the accuracy of his judgment, and the extensiveness of whose acquirements was only paralleled by the unwearied continuance of his exertions.

विद्युद्दामस्फुरणचकितैस्तत्र पौराङ्गनानां
लोलापाङ्गैर्यदि न रमसे लोचनैर्वञ्चितो ऽसि ॥ २९ ॥

वीचिक्षोभस्तनितविहगश्रेणिकाञ्चीगुणायाः
संसर्पन्त्याः स्खलितसुभगं दर्शितावर्त्तनाभेः ।
निर्विन्ध्यायाः पथि भव रसाभ्यन्तरं सन्निपत्य

Those glancing eyes, those lightning looks unseen,
Dark are thy days, and thou in vain hast been 184

Diverging thither now the road proceeds,
Where eddying waters fair Nurvindhya leads,
Who speaks the language amorous maids devise,
The lore of signs, the eloquence of eyes, 188

ANNOTATIONS

Verse 184 Dark are thy days.] The expression of the poet is simply, "If you do not enjoy "the glances, &c., you are defrauded" (वञ्चितो ऽसि), and the Commentators explain it by adding, "of the object of your life." That is if you have not seen these beauties, you might as well have been blind or not have existed at all. This compliment is rather hyperbolical, but we are acquainted with it in Europe and the Italian proverb, "He who has not seen Rome has not seen any thing" conveys a similar idea.

Verse 188 Fair Nirvindhya leads.] This stream has not been found by name in the maps but a number of small rivers occur between the Parbatty and the river mentioned below, the Sipra, one of which must be the Nirvindhya of the poet. The four following lines, descriptive of the female personification of the current, are englished rather with respect to the sense than the words, the plainness of which might perhaps offend European fastidiousness. There is not, however, any one of Kálidása's river-ladies who behaves so indecorously as several of Drayton's smilar personifications; and there is not one of them possessed of speech at all, to say nothing of such speech as is made use of by the Hayle and other like "lusty nymphs," of that author's Poly-olbion.

स्त्रीणामाद्यं प्रणयवचनं विभ्रमो हि प्रियेषु ॥ ३० ॥

वेणीभूतप्रतनुसलिला तामतीतस्य सिन्धुः
पाण्डुच्छाया तटरुहतरुभ्रंशिभिः शीर्णपर्णैः ॥
सौभाग्यं ते सुभग विरहावस्थया व्यञ्जयन्ती
कार्श्यं येन त्यजति विधिना स त्वयैवोपपाद्यः ॥ ३१ ॥

प्राप्यावन्तीमुदयनकथाकोविदग्रामवृद्धां

And seeks, with lavish beauty, to arrest
Thy course, and woo thee to her bridal breast

The torrent passed, behold the Sindhu glide,
As though the hair band bound the slender tide,
Bleached with the withered foliage, that the breeze
Has showered rude from overhanging trees
To thee she looks for succour, to restore
Her lagging waters, and her leafy shore

Behold the city whose immortal fame
Glows in Avanti s or Viśala s name!

ANNOTATIONS.

Verse 191 Behold the Sindhu glide.] This is a stream also, with which the maps are not acquainted by name As, however it is the nearest river to Oujein, it may probably be the same with that now called Sāgurmuttee. The river having been diminished by the preceding hot weather the poet compares it to a long single braid of hair, and, conformably to the personification of it as a female he supposes the braid to have been bound, in consequence of the absence of the Cloud, after the fashion in which the hair is worn by those women whose husbands are absent —a custom we shall again be called upon to notice.

Verse 196 The synonyms of Oujein are thus enumerated in the Vocabulary of Hemachandra

उज्जयिनी स्याद्विशालाऽवन्ती पुष्पकरण्डिनी ।

Ujjayini, Visala, Avanti and Pushpakarandini.

पूर्वोद्दिष्टामनुसर पुरीं श्रीविशालां विशालाम् ॥
स्वल्पीभूते सुचरितफले स्वर्गिणां गां गतानां
शेषैः पुण्यैर्हृतमिव दिवः कान्तिमत् खण्डमेकम् ॥ ३२ ॥

Renowned for deeds that worth and love inspire,
And bards to paint them with poetic fire; 200
The fairest portion of celestial birth,
Of Indra's paradise transferred to earth;
The last reward to acts of virtue given,
The only recompence then left to Heaven 204

ANNOTATIONS.

Verse 199. Renowned for deeds &c.] I have here taken some liberty with the text, the literal translation of which is "famous for the story of Udayana, and the number of its learned men." The story of Udayana, or Vatsarája, as he is also named, is thus told concisely, by the Commentators on the poem:—Pradyota was a sovereign of Oujein, who had a daughter named Vásavadatta, and whom he intended to bestow in marriage upon a king of the name of Sanjaya. In the mean time, the princess sees the figure of Vatsarája, sovereign of Kusha Dwípa, in a dream, and becomes enamoured of him. She contrives to inform him of her love, and he carries her off from her father and his rival. The same story is alluded to in the Málati Mádhava, a drama by Bhavabhúti; but neither in that, nor in the Commentary on the Megha Dúta, is mention made of the author, or of the work in which it is related. Mr Colebrooke in his learned Essay on Sanskrit and Prákrit Prosody, in the Tenth Volume of the Asiatic Researches, has stated, that the allusion by Bhavabhúti was unsupported by other authority; not having, perhaps, noticed the similar allusion in this poem. He has also given an abstract of the Vásavadattá of Subandhu, a tale which corresponds, in many points, with that of Udayana, as here explained. Udayana is also the hero of part of the Kathá Sarit Ságara, and his marriage with Vásavadattá is there related in nearly a similar manner as that just described. The story was evidently popular; and the text might be rendered Ujjayin, "great or illustrious by the number of those skilled in the tale of Udayana."

Verse 204. The only recompence then left to Heaven.] To understand this properly, it is necessary to be acquainted with some of the Hindu notions regarding a future state. The highest

दीर्घीकुर्वन् पटुमदकलं कूजितं सारसानां
प्रत्यूषेषु स्फुटितकमलामोदमैत्रीकषायः ॥

Here, as the early Zephyrs waft along,
In swelling harmony, the woodland song,
They scatter sweetness from the fragrant flower
That joyful opens to the morning hour. 209

ANNOTATIONS.

highest kind of happiness is absorption into the divine essence, or the return of that portion of spirit which is combined with the attributes of humanity, to its original source. This happiness, according to the philosopher, is to be attained only by the most perfect abstraction from the world, and freedom from passion, even while in a state of terrestrial existence but there are certain places, which, in the popular creed, are invested with so much sanctity as to entitle all who die within their precincts to final absorption or annihilation. One of these is Oujein, or Avanti, and they are all enumerated in this verse

अयोध्या मथुरा माया काशी काञ्ची अवन्तिका।
पुरी द्वारवती चैव सप्तैता मोक्षदायिकाः ॥

"Ayodhya, Mathura, Maya, Kási, Kánchí, Avantika, and the city Dwarávatí, are the seven "places which grant eternal happiness."

Besides this ultimate felicity, the Hindus have several minor degrees of happiness, amongst which is the enjoyment of Indra's Swarga, or in fact, of a Mahammadan paradise. The degree and duration of the pleasures of this paradise are proportioned to the merits of those admitted to it, and "they, who have enjoyed this lofty region of Swarga, but whose virtue is exhausted, revisit the habitation of mortals." The case now alluded to seems, however, to be something different from that so described by Sir William Jones. It appears, by the explanation of the Commentators, that the exhausted pleasures of Swarga had proved insufficient for the recompence of certain acts of austerity, which, however, were not such as to merit final emancipation the divine persons had therefore to seek elsewhere for the balance of their reward, and for that purpose they returned to Earth, bringing with them the fairest portion of Swarga, in which they continued to live in the discharge of pious duties till the whole account was settled, and their liberated spirits were re-united with the great, uniform, and primeval essence The portion of Swarga thus brought to Earth was the city Avanti, whose superior sanctity and divine privileges are here alluded to and thus explained by the poet.

यत्र स्त्रीणां हरति सुरतग्लानिमङ्गानुकूल-
स्सिप्रावातः प्रियतम इव प्रार्थनाचाटुकारः ॥ 33 ॥

जालोद्गीर्णैरुपचितवपुः केशसंस्कारधूपै-
र्बन्धुप्रीत्या भवनशिखिभिर्दत्तनृत्योपहारः ॥

With friendly zeal they sport around the maid
Who early courts their vivifying aid,
And, cool from Sipra's gelid waves, embrace
Each languid limb and enervated grace.

Here should thy spirit with thy toils decay,
Rest from the labours of the wearying way
Round every house the flowery fragrance spreads,
O'er every floor the painted footstep treads;

ANNOTATIONS

Verse 211. The Sprá is the river upon the banks of which Oujein stands, and which is called Sipparah in the maps. In Arrowsmith, however, there is another stream with a similar name the Siprá, which appears to be a continuation of the Sagermuttee considerably to the north-east of Oujein. There can be no doubt of the position of the river mentioned by the poet.

Verse 216 The painted footstep.] Staining the soles of the feet with a red colour, derived *from the Mehndee the Lac, &c., is a favourite practice of the Hindu toilet. It is thus* elegantly alluded to in the Ode to one of the Female Personifications of Music the Rágini Asaveree

> The rose hath humbly bowed to meet,
> With glowing lips, her hallowed feet,
> And lent them all its bloom.

Hindu Odes, by John David Paterson, Esq., published in the New Series of Gladwin's Oriental Miscellany Calcutta.

हर्म्येष्वस्याः कुसुमसुरभिष्वध्वखिन्नान्तरात्मा
नीत्वा खेदं ललितवनितापादरागाङ्कितेषु ॥ ३४ ॥

भर्तुः कण्ठच्छविरिति गणैःसादरं वीक्ष्यमाणः
पुण्यं यायास्त्रिभुवनगुरोर्धाम चण्डेश्वरस्य ॥

Breathed through each casement, swell the scented air,
Soft odours shaken from dishevelled hair;
Pleased on each terrace, dancing with delight,
The friendly Peacock hails thy grateful flight.
Delay then! certain in Ujjayin to find
All that restores the frame, or cheers the mind.

Hence, with new zeal, to Śiva homage pay,
The god whom earth and hell and heaven obey:
The choir who tend his holy fane shall view
With awe, in thee, his neck's celestial blue:

ANNOTATIONS.

Verse 223. The Commentators have thought proper, in explaining this verse and the preceding, to transpose the order of the explanations,—I do not see for what reason, and have therefore conformed to the text.

Verse 224. The god whom earth and hell and heaven obey] "Lord of the three worlds" is the expression of the original text: the worlds are, Swarga or heaven, Pátála or hell, and Bhumi or the earth.

Verse 226. With awe, in thee, his neck's celestial blue.] The dark blue of the Cloud is compared to the colour of the neck of Śiva, which became of this hue upon his swallowing the poison produced at the churning of the ocean. The story is thus related in Wilkins's Translation of an Episode of the Mahábhárat, affixed to his Bhagavad Gítá:—"As they continued to churn the ocean more than enough, that deadly poison issued from its bed, burning like a raging fire, whose dreadful fumes in a moment spread throughout the world, confounding the three regions of the universe with its mortal stench, until Seev, at the word of Brahma, swallowed the

धूतोद्यानं कुवलयरजोगन्धिभिर्गन्धवत्या-
स्तोयक्रीडानिरतयुवतिस्नानतिक्तैर्मरुद्भिः ॥ ३५ ॥

अप्यन्यस्मिन् जलधर महाकालमासाद्य काले
स्थातव्यं ते नयनविषयं यावदत्येति भानुः ॥
कुर्वन् सन्ध्याबलिपटहतां शूलिनः श्लाघनीया-

Soft through the rustling grove the fragrant gale
Shall sweets from Gandhavati's fount exhale,
Where with rich dust the lotus blossoms teem,
And youthful beauties frolic in the stream

Here, till the sun has vanished in the west,
Till evening brings its sacred ritual, rest;—
Then reap the recompence of holy prayer,
Like *drums* thy *thunders echoing* in the air
They who, with burning feet and aching arms,
With wanton gestures and emblazoned charms,

ANNOTATIONS

the fatal drug to save mankind, which remaining in the throat of that sovereign Dew of magic form, from that time he was called Neel kunt, because his throat was stained blue.'

Verse 232. Till evening brings its sacred ritual rest.] There are three daily and essential ceremonies performed by the Brahmans, termed Sandhyas (सन्ध्या), either from the word Sandhi (सन्धि), 'junction,' because they take place at the joinings of the day as it were that is, at dawn, noon and twilight; or as the term is otherwise derived from सम् 'with,' and ध्यै, 'to meditate religiously' When the ceremonies of the Sandhyá are of a public nature they comprehend the ringing of bells, blowing the conch, beating a tabor &c., and this kind of sound the Cloud is directed by the Yaksha to execute as an act of devotion.

Verse 233. They who, with burning feet and aching arms] The female attendants upon the idol.

सामन्द्राणां फलमविकलं लप्स्यसे गर्ज्जितानाम् ॥ ३६ ॥

पादन्यासक्वणितरसनास्तत्र लीलावधूतै-
रत्नच्छायाखचितवलिभिश्चामरैः क्लान्तहस्ताः ।

In Mahádeva's fane the measure tread,
Or wave the gorgeous chowrie o'er his head,
Shall turn on thee the grateful-speaking eye,
Whose glances gleam, like bees, along the sky,
As from thy presence, showers benign and sweet
Cool the parched earth, and soothe their tender feet.

ANNOTATIONS.

Verse 238. The gorgeous chowrie.] The Chowrie, or more properly Chounri (چوري), is a brush of Peacock's feathers, or the tail of a particular kind of cow, &c., set in a handle of such materials as suit the fancy or the means of the proprietor. It is used for a fan, or to whisk off flies and other insects; and this piece of attention is always paid by the Hindus to the figures of their gods.

Verse 240. Whose glances gleam, like bees, along the sky.] Although this allusion may be new to European imagery, it is just and pleasing. The consequence of the glance is well conveyed by the sting of the bee, while its poetically radiating nature is not unaptly compared to the long flight of a line of these insects. The lengthened flight of a glance is familiar to us; for Shakspeare speaks of "eyes streaming through the airy region"; and the continuous flight of bees was noticed so long back as the time of Homer, who describes them as proceeding in branches, a circumstance which his translator, Pope, has omitted:—

Βοτρυδὸν δὲ πέτονται ἐπ' ἄνθεσιν εἰαρινοῖσιν.

Branching, they fly abroad o'er vernal flowers:

Or, as in Pope,

Clust'ring, in heaps on heaps, the driving bees &c.

Verse 242. And soothe their tender feet.] It is to be recollected that these ladies are dancing bare-footed: divesting the feet of the shoes is a mark of reverence or respect paid to sacred places, such as the interior or vestibule of a temple, which has been from the remotest times practised in the East, as we know from the authority of Scripture.

देव्यास्त्वत्तो नखपदसुखान् प्राप्य वर्षाग्रबिन्दू-

Nay, more;—Bhavání shall herself approve,
And pay thy services with looks of love; 244

ANNOTATIONS.

Verse 243. Bhavání shall herself approve.] Bhavání is one of the many names of the consort of Śiva. The reason of her satisfaction, and indeed the whole of this passage, although familiar to a Hindu, and although much amplified in the translation, requires a little explanation, [illegible] be rendered intelligible to the English reader. Śiva is supposed to be dancing [illegible] the performance of the evening Sandhyá, and to have assumed as his cloak the bloody *skin of* an elephant formerly belonging to an Asura destroyed by him. As this is no very seemly ornament, Bhavani is delighted to find it supplied by the Cloud, which being of a dusky red, through the reflexion of the China roses now abundant, and being skirted, as it overhangs a forest, by the projecting branches of trees, resembles the elephant hide in colour and its *dangling* limbs as well as in its bulk, *and is mistaken for it* by Śiva in his *religious* enthusiasm. The office performed by the Cloud has often been assigned to it in the West: thus, Horace, Ode II Book I:

Nube candentes humeros amictus,
Augur Apollo.——

Or come Apollo, versed in fate, and shroud
Thy shining shoulders with a veiling cloud.

So Milton, in his Penseroso, speaking of the Morning, describes it as

Kerchief'd in a comely cloud.

Lee invests sentiments of the mind with a similar garb, and has—

For true Repentance never comes too late,
As soon as born she makes herself a shroud,
The weeping mantle of a fleecy cloud.

And a Poet of later day but *of no inferior name, has made a very fine use of this figure:*

I've known her long of worth most excellent,
But [illegible] the day of woe she ever rose
Upon the mind with added majesty,
As the dark mountain more sublimely towers,
Mantled in clouds and storm. Miss Baillie's De Montfort.

The

नामोक्ष्यन्ति त्वयि मधुकरश्रेणिदीर्घान् कटाक्षान् ॥ ३७ ॥

पश्चादुच्चैर्भुजतरु वनं मण्डलेनाभिलीन-
सान्ध्यं तेजः प्रतिनवजवापुष्परक्तं दधानः ॥
नृत्यारम्भे हर पशुपतेरार्द्रनागाजिनेच्छां
शान्तोद्वेगस्तिमितनयनं दृष्टभक्तिर्भवान्या ॥ ३८ ॥

When, as her Siva's twilight rites begin,
And he would clothe him in the reeking skin,
He deems thy form the sanguinary hide,
And casts his elephant attire aside;
For at his shoulders, like a dusky robe,
Mantling, impends thy vast and shadowy globe;
Where ample forests, stretched its skirts below,
Projecting trees like dangling limbs bestow;
And vermil roses, fiercely blooming, shed
Their rich reflected glow, their blood-resembling red

ANNOTATIONS.

The action, the elephant skin, and other attributes of Śiva, are well described in a passage cited by Mr Colebrooke, in his Essay on Sanskrit Prosody, from the Drama of Bhavabhuti though there assigned to a form of his consort Durga

प्रचलितकरिकृत्तिपर्यन्तचञ्चन्नखाग्राहतिभिन्नेन्दुनिस्यन्दमानामृत-
श्च्योतजीवत्कपालावलीमुक्तचण्डाट्टहासत्रसन्नृत्यद्भूतवृन्दस्तुतिः

The elephant hide that robes thee, to thy steps
Swings to and fro, the whirling talons rend
The crescent on thy brow, from the torn orb
The trickling nectar falls, and every scull
That gems thy necklace laughs with horrid life
Attendant spirits tremble and applaud.

गच्छन्तीनां रमणवसतिं योषितां तत्र रात्रौ
रुद्धालोके नरपतिपथे सूचिभेद्यैस्तमोभिः ॥
सौदामिन्या कनकनिकषच्छायया दर्शयोर्वीं
तोयोत्सर्गस्तनितमुखरो मा च भूर्विक्लवास्ताः ॥ ३९ ॥

तां कस्याञ्चिद्भवनवलभौ सुप्तपारावतायां
नीत्वा रात्रिं चिरविलसनात् खिन्नविद्युत्कलत्रः ॥

Amidst the darkness palpable, that shrouds,
Deep as the touchstone's gloom, the night with clouds,
With glittering lines of yellow lightning break,
And frequent trace in heaven the golden streak:
To those fond fair who tread the royal way,
The path their doubtful feet explore betray,
Those thunders hushed, whose shower-foreboding sound
Would check their ardour, and their hopes confound.

On some cool terrace, where the turtle-dove
In gentlest accents breathes connubial love,
Repose awhile; or plead your amorous vows
Through the long night, the lightning for your spouse.

ANNOTATIONS.

Verse 255. Amidst the darkness palpable, that shrouds.] So Milton's celebrated expression,

And through the palpable obscure find out
His uncouth way ——

The literal interpretation of the original passage is, "the darkness that may be pierced with a needle."

दृष्टे सूर्ये पुनरपि भवान् वाहयेदध्वशेषं
मन्दायन्ते न खलु सुहृदामभ्युपेतार्थकृत्याः ॥ ४० ॥

तस्मिन् काले नयनसलिलं योषितां खण्डितानां
शान्तिं नेयं प्रणयिभिरतो वर्त्म भानोस्त्यजाशु ॥
प्रालेयास्रं कमलवदनात् सोऽपि हर्तुं नलिन्याः
प्रत्यावृत्तस्त्वयि कररुधि स्यादनल्पाभ्यसूयः ॥ ४१ ॥

गम्भीरायाः पयसि सरितश्चेतसीव प्रसन्ने
छायात्मापि प्रकृतिसुभगो लप्स्यते ते प्रवेशम् ॥

Your path retraced, resumed your promised flight,
When in the east the sun restores the light,
And shun his course; for with the dawning sky
The sorrowing wife dispels the tearful eye,
Her lord returned;—so comes the sun, to chase
The dewy tears that stain the Padma's face;
And ill his eager penitence will bear,
That thou shouldst check his progress through the air.

Now to Gambhíra's wave thy shadow flies,
And on the stream's pellucid surface lies,
Like some loved image faithfully imprest
Deep in the maiden's pure unsullied breast:

ANNOTATIONS.

Verse 273. Now to Gambhíra's wave.] This river, and the Gandhavatí in the vicinity of the temple of Śiva, which lately occurred, are probably amongst the numerous and nameless brooks with which the province of Malwa abounds.

तस्मादस्याः कुमुदविशदान्यर्हसि त्वं न धैर्या-
न्मोघीकर्तुं चटुलसफरोद्वर्त्तनप्रेक्षितानि ॥ ४२ ॥

And vain thy struggles to escape her wiles,
Or disappoint those sweetly treacherous smiles,
Which glistening Sapharas insidious dart,
Bright as the lotus, at thy vanquished heart.

ANNOTATIONS.

Verse 291. Which glistening Sapharas.] The Saphara is described as a small white glistening fish, which darting rapidly through the water is not unaptly compared to the twinkling glances of a sparkling eye. Assigning the attributes of female beauty to a stream, ceases to be incongruous when we advert to its constant personification by the Hindus;* and it is as philosophical as it is poetical to affiance a River and a Cloud. The smiles of a river, nay, of the Ocean itself, have often been distributed by poetical imagination: thus Lucretius, invoking Venus, says,

Tibi rident æquora ponti.
The ocean waves laugh on you:

for his late translator Mr Good is very angry at the conversion of this laugh into a smile as effected by less daring of his predecessors. Milton again gives to the Ocean, nose as well as dimples:

Cheered with the grateful smell old Ocean smiles.

And Metastasio, in his beautiful Ode to Venus, has,

E i flutti ridono
Nel mar placati
The waves now placid play
And laugh amidst the deep.

* All these, however, as well as our author, are far surpassed by Drayton in his Poly-olbion, where hill and dale, forest and river, are constantly described with male or female attributes. With respect to the streams, he is not satisfied with wedding them to various objects, but fairly subjects them to the pains of parturition. The instances are frequent, but we may be content with the following, especially as it is explained and defended by his very learned Illustrator:—

Wher

तस्याः किञ्चित् करधृतमिव प्राप्तवानीरशाखं
हृत्वा नीलं सलिलवसनं मुक्तरोधोनितम्बम् ॥
प्रस्थानं ते कथमपि सखे लम्बमानस्य भावि
ज्ञातास्वादः पुलिनजघनां को विहातुं समर्थः ॥ ४३ ॥

त्वन्निस्यन्दोच्छ्वसितवसुधागन्धसम्पर्कपुण्य-

What breast so firm unmoved by female charms?
Not thine, my friend: for now her waving arms,
O'erhanging Bayas, in thy grasp enclosed,
Rent her cerulean vest, and charms exposed,
Prove how successfully she tempts delay,
And wins thee loitering from the lengthening way.

Thence, satiate, lead along the gentle breeze
That bows the lofty summits of the trees;

ANNOTATIONS.

When Pool, quoth she, was young, a lusty sea-born lass
Great Albion to this nymph an earnest suitor was,
And bare himself so well, and so in favour came,
That he in little time upon this lovely dame
Begot three maiden Isles, his darlings and delight.

"As Albion (son of Neptune), from whom that first name of this Britain was supposed, is well fitted to the fruitful bed of this Pool, thus personated as a sea-nymph, the plain truth (as words may certify your eyes, saving all impropriety of object) is, that in the Pool are seated three isles, Bruntsey, Fursey, and St. Helen's, in situation and magnitude as I name them. Nor is the fiction of begetting the Isles improper, seeing Greek antiquities tell us of divers in the Mediterranean and the Archipelagus, as Rhodes, Delus, Hiera, the Echinades, and others which have been, as it were, brought forth out of the salt womb of Amphitrite." SELDEN'S Illustrations.

स्त्रोतोरन्ध्रध्वनितसुभगं दन्तिभिः पीयमानः ॥
नीचैर्वास्यत्युपजिगमिषोर्देवपूर्वं गिरिं ते
शीतो वायुः परिणमयिता काननोदुम्बराणाम् ॥ ४४ ॥
तत्र स्कन्दं नियतवसतिं पुष्पमेघीकृतात्मा
पुष्पासारैस्स्नपयतु भवान् व्योमगङ्गाजलार्द्रैः ॥

And pure with fragrance, that the earth in flowers
Repays profuse to fertilizing showers, 292
Vocal with sounds the elephants excite,
To Devagiri wings its welcome flight.

There change thy form, and showering roses shed,
Bathed in the dews of heaven, on Skanda's head; 296
Son of the Crescent's god, whom holy ire
Called from the flame of all-devouring fire,

ANNOTATIONS.

Verse 294. Devagiri is the mountain of the deity, and may perhaps be the same with a place called, in the map, Dewagur, situated south of the Chumbul, in the centre of the province of Malwa, and precisely in the line of the Cloud's progress, which, as we shall hereafter find, has been continued nearly due north from Oujein. This hill is the site of a temple of Kártikeya; which, as well as that of Śiva described above, we must suppose to have enjoyed, in the days of antiquity, considerable reputation, or they would not have been so particularly specified in the poem.

Verse 296. Bathed in the dews of heaven.] "Moistened with the waters of the Mandakini," the celestial Ganges. Skanda, or Kártikeya, is the son of Śiva and Parvati, and the Mars of Hindu mythology. There are various legends respecting his birth, one of which is presently noticed by the poet.

Verse 297. Several instances of the solitary production of offspring occur in the Hindu as well as in the Grecian mythology. Thus, as Pallas sprang from the brow of Jupiter, we have Skanda generated solely by the deity Śiva: Gangá springs from the head of the same deity, and Gaṇeśa is the self-born son of the goddess Parvati. The miraculous birth of the warrior deity,

रक्षाहेतोर्नवशशिभृता वासवीनां चमूना-
मत्यादित्यं हुतवहमुखे सम्भृतं तद्धि तेजः ॥ ४५ ॥

ज्योतिर्लेखावलयि गलितं यस्य बर्हं भवानी
पुत्रप्रेम्णा कुवलयदलप्रापि कर्णे करोति ।
धौतापाङ्गं हरशशिरुचा पावकेस्तं मयूरं
पश्चादद्रिग्रहणगुरुभिर्गर्जितैर्नर्तयेथाः ॥ ४६ ॥

To snatch the Lord of Swarga from despair,
And timely save the trembling hosts of air

Next bid thy thunders o'er the mountain float,
And echoing caves repeat the pealing note;
Fit music for the bird, whose lucid eye
Gleams like the horned beauty of the sky,
Whose moulting plumes, to love maternal dear,
Lend brilliant pendants to Bhavani's ear

ANNOTATIONS.

deity Skanda, was for the purpose of destroying Taraka, an Asur or demon, who by the performance of continued and severe austerities, had acquired powers formidable to the gods. The eccentric genius of Southey has rendered it unnecessary, by his poem, 'The Curse of Kehama,' for me to explain the nature or results of these acts of devotion. The germ of Skanda was cast by Siva into the flame of Agni, the god of fire; who, being unable to sustain the increasing burden, transferred it to the goddess Gangá: she accordingly was delivered of the deity Skanda, who was afterwards received and reared, among thickets of the Sara reed (Saccharum Sara), by the six daughters of a king named Krittiká; or according to other legends, by the wives of seven great Rishis or Saints. In either case they form in astronomy the asterism of the Pleiades. Upon his coming to maturity Skanda encountered and killed the demon, who had filled the region of Indra with dismay:—

Emisitque imâ de sede Typhoea terræ,
Cœlitibus fecisse metum.

आराध्यैनं शरवनभवं देवमुल्लङ्घिताध्वा
सिद्धद्वन्द्वैर्जलकणभयाद्वीणिभिर्दत्तमार्गः ॥
व्यालम्बेथाः सुरभितनयालम्भजां मानयिष्यन्
स्रोतोमूर्त्या भुवि परिणतां रन्तिदेवस्य कीर्त्तिम् ॥ ४७ ॥

To him whose youth in Śara thickets strayed,
Reared by the nymphs, thy adoration paid,
Resume thy road, and to the world proclaim
The glorious tale of Rantideva's fame,
Sprung from the blood of countless oxen shed,
And a fair river through the regions spread.

ANNOTATIONS.

Verse 305 &c. Whose moulting plumes, to love maternal dear] Skanda, or Kártikeya, is represented mounted upon a peacock, and Bhavání we have already seen is the wife of Siva, and half mother to this deity. We have also noticed the frequency of the allusion to the delight the peacock is supposed to feel upon the appearance of cloudy and rainy weather.

Verse 310. Rantideva is the son of Sankriti, and sixth in descent from Bharata. Vishńu Puráńa, p. 450.

Verse 311. Sprung from the blood of countless oxen shed.] The sacrifice of the horse or of the cow, the गोमेध or अश्वमेध, appears to have been common in the earliest periods of the Hindu ritual. It has been conceived that the sacrifice was not real, but typical, and that the form of sacrificing only was performed upon the victim, after which it was set at liberty. The text of this passage, however, is unfavourable to such a notion, as the metamorphosis of the blood of the kine into a river certainly implies that blood was diffused. The expression of the original, literally rendered, is, "sprung from the blood of the daughters of Surabhí," that is, 'kine;' Surabhi being a celebrated cow produced at the churning of the ocean, and famed for granting to her votaries whatever they desired. "Daughter of Surabhi" is an expression of common occurrence, to denote the cow.

Verse 312. And a fair river through the regions spread.] The name of this river is not mentioned in the text of the poem, but is said by the Commentators to be the Charmanvatí; and such a name occurs in Major Wilford's lists, from the Puráńas, amongst those streams which seem to arise from the north west portion of the Vindhya mountains. The modern appellation

त्वय्यादातुं जलमवनते शार्ङ्गिणो वर्णचौरे
तस्यास्सिन्धोः पृथुमपि तनुं दूरभावात् प्रवाहम् ॥
प्रेक्षिष्यन्ते गगनगतयो नूनमावर्ज्य दृष्टी-

Each lute armed spirit from thy path retires,
Lest drops ungenial damp the tuneful wires
Celestial couples, bending from the skies,
Turn on thy distant course their downward eyes,
And watch thee lessening in thy long descent,
To rob the river's scanty stores intent,
As clothed in sacred darkness not thine own,
Thine is the azure of the costly stone,

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appellation of the Charmanvati is generally conceived to be the Chumbal, which corresponds with it in source and situation, and which, as it must have been traversed by the Cloud in its northerly course, would most probably have been described by the poet. It may be curious to trace the change of Charmanvati into Chumbal, which seems very practicable notwithstanding their present dissimilarity. Tavernier describing the route from Surat to Agra by way of Brampore, calls this river the Chammelnadi, the possessive termination Vati (वती) having been confounded with the Nadi (नदी) 'a river.' Chammelnadi is therefore the Chammel river. Again the addition Nadi being regarded as superfluous, it has been dropped altogether, and we have the Chammel, or Chambel. The word Chammel may readily be deduced from Charman, as, in the dialects of Hindustan, the letters N and L are constantly interchangeable, and careless pronunciation may easily convert Charmel into Chammel, or Chambel.

Verse 314. These two lines occur a little earlier in the Sanskrit, but as they seemed more connected with the two following, and to be rather awkward in their original position, they have been introduced here.

Verse 319. In sacred darkness not thine own.] Being of the same dark blue colour as Krishna; a hue the poet charges the Cloud with having stolen.

रेखं मुक्तागुणमिव भुवः स्थूलमध्येन्द्रनीलम् ॥ ४८ ॥
तामुत्तीर्य्य व्रज परिचितभ्रूलताविभ्रमाणां
पक्ष्मोत्क्षेपादुपरि विलसत्कृष्णसारप्रभाणाम् ॥
कुन्दक्षेपानुगमधुकरश्रीजुषामात्मबिम्बं
पात्रीकुर्वन् दशपुरवधूनेत्रकौतूहलानाम् ॥ ४९ ॥

A central sapphire in the loosened girth
Of scattering pearls, that strung the blooming earth.

The streamlet traversed, to the eager sight
Of Daśapura's fair impart delight;
Welcomed with looks that sparkling eyes bestow,
Whose arching brows like graceful creepers glow,
Whose upturned lashes to thy lofty way
The pearly ball and pupil dark display;
Such contrast as the lovely Kunda shows,
When the black bee sits pleased amidst her snows.

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Verse 321. A central sapphire &c.] " This comparison, when understood, is happily imagined, but to understand it, we must suppose ourselves above the Cloud, and to be looking obliquely downwards upon its dark body, as shining drops of rain form a continuous line on either side of it, and connect it with the earth.

Verse 324. Daśapura, according to its etymology, should mean a district, that of the ten cities. It is said however, by the Commentators to be the name of a city, and by one of them, Mallinâth, to be that of the city of Rantideva: if he is correct, it may possibly be the modern Rintimpore or Rantampore, especially as that town, lying a little to the north of the Chambul, and in the line from Oujein to Tahnesur, is consequently in the course of the Cloud's progress and the probable position of Dasapura.

Verse 329 Such contrast as the lovely Kunda shews.] The Kunda (Jasminum pubescens) bears a beautiful white flower, and the large black bee being seated in the centre of its cup, as they

ब्रह्मावर्तं जनपदमथ च्छायया गाहमानः
क्षेत्रं क्षत्रप्रधनपिशुनं कौरवं तद् भजेथाः ॥
राजन्यानां शितशरशतैर्यत्र गाण्डीवधन्वा

Hence to the land of Brahma s favoured sons,
O er Kuru s fatal field, thy journey runs.
With deepest glooms hang o er the deadly plain,
Dewed with the blood of mighty warriors slain
There Arjun s wrath opposing armies felt,
And countless arrows strong Gándiva dealt,

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they afford a very delicate and truly poetical resemblance to the dark iris, and white ball of a full black eye.

Verse 331. Hence to the land of Brahmá's favoured sons.] Brahmávartta (ब्रह्मावर्त) is the abode of Brahmá, or the holy land of the Hindus. It is thus described by Menu, ii. 17:

सरस्वतीदृषद्वत्योर्देवनद्योर्यदन्तरम् ।
तं देवनिर्मितं देशं ब्रह्मावर्तं प्रचक्षते ॥

"Between the two divine rivers, Saraswati and Drishadwati, lies the tract of land which the sages have named Brahmavartta, because it was frequented by the gods."

Verse 332. Kuru Kshetra (कुरुक्षेत्र) the Field of the Kurus, is the scene of the celebrated battle between them and the Pandus, which forms the subject of the Mahabharata. It lies a little to the south-east of Tahnesar and is still a place of note and pilgrimage. It is not far from Panniput, the seat of another celebrated engagement, that between the assembled Princes of Hindustan, and the combined strength of the Marhattas. This part of the country indeed, presenting few obstacles to the movement of large armies has in every period of the history of Hindustan been the theatre of contention.

Verse 335. Arjun was the friend and pupil of Krishna, and the third of the Pandava Princes. He has been long ago introduced to European readers, especially in Sir Charles Wilkins's able translation of the Bhagavad-Gita and appears in the opening of that poem in a very amiable light

अशोच्यानन्वशोचस्त्वं प्रज्ञावादांश्च भाषसे ।
गतासूनगतासूंश्च नानुशोचन्ति पण्डिताः ॥ ११ ॥

धारापातैस्त्वमिव कमलान्यभ्यपिञ्चन्मुखानि ॥ ५० ॥

हित्वा हालामभिमतरसां रेवतीलोचनाङ्कां
बन्धुप्रीत्या समरविमुखो लाङ्गली याः सिषेवे ॥
कृत्वा तासामभिगममपां सौम्य सारस्वतीना-

Thick as thy drops, that, in the pelting shower,
Incessant hurtle 'round the shrinking flower.

O'er Saraswati's waters wing your course,
And inward prove their purifying force;
Most holy, since, oppressed with heaviest grief,
The ploughshare's mighty Lord here sought relief;

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यदि मामप्रतीकारमशस्त्रं शस्त्रपाणयः ।
धार्तराष्ट्रा रणे हन्युस्तन्मे क्षेमतरं भवेत् ॥ ४६ ॥

"Alas! that for the lust of the enjoyments of dominion we stand here ready to murder the "kindred of our own blood. I would rather patiently suffer that the sons of Dhritaráshtra, "with their weapons in their hands, should come upon me, and, unopposed, kill me un "guarded in the field."

Verse 336 As the horses and swords of chivalry received particular names, so the weapons of the Hindu knights have been similarly honoured. Gándiva is the bow of Arjuna.

Verse 339 The Saraswatí, or, as it is corruptedly called, the Sursooty, falls from the southern portion of the Himálaya mountains, and runs into the great desert, where it is lost in the sands. It flows a little to the north-west of Kuru kshetra, and though rather out of the line of the Cloud's progress, not sufficiently so to prevent the introduction into the poem of a stream so celebrated and so holy

Verse 342. We have here the reason why the waters of the Saraswatí are objects of religious veneration. Balaráma is the eldest brother of Krishna. He is called (लाङ्गली) Lángalí, (हलभृत्) Halabhrit, &c., from his being armed with a ploughshare, which he is said to have

employed

मन्तःशुद्धस्त्वमपि भविता वर्णमात्रेण कृष्णः ॥ ५१ ॥

तस्माद्गच्छेरनुकनखलं शैलराजावतीर्णां

No longer quaffed the wine cup with his wife,
But mourned in solitude o'er kindred strife. 344

Thy journey next o'er Kanakhala bends,
Where Jahnu's daughter from the hills descends.

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employed as bills were formerly used, for pulling his enemies down from their horses, &c., which enabled him then to despatch them with his club. Although Krishńa took an active part in the warfare between the Kurus and Pańdus, Balaráma refused to join either party, and retired into voluntary seclusion, filled with grief at the nature of the contest: 'deserting' the poet says 'his favour ■ liquor marked by the eyes of Revatí,'—that is, emulating their brightness as she shared the revels of her husband. Vishńu Purana, p. 510, 604

Verse 345. The name is Kalakhala in the original, but it more properly is as given above. The meaning of the word, agreeably to a forced etymology is thus explained in the Gangádwára Mahátmya section of the Skanda Puraña:

खलः को नात्र मुक्तिं वै भजते तत्र मज्जनात् ।
अतः कनखलं तीर्थं नाम्ना चक्रुर्मुनीश्वराः ॥

"What man (खः) so wicked (खल) as not to obtain (न) future happiness from bathing there? Thence the holy sages have called this Tírtha, by the name of Kanakhala."

It also occurs in this passage of the Hari Vansa portion of the Mahábhárata

गङ्गाद्वारे कनखले सोमो वै यत्र संस्थितः ॥

"Gangadwára, Kanakhala, and where the moon impends."

and, in both instances, is applied to the place where the Ganges descends into the low ground of Hindustán. The name is still retained, as appears from the testimony of an impartial witness, Lieut. Webb, in his Survey of the Sources of the Ganges, a survey which has essentially improved the geography of those regions —"The party arrived at Hardwára, and encamped at the village of Kanakhala" (Kankhal) on the west bank of the Ganges, at the distance of about two miles from the fair." Asiatic Researches, xi. 449. The Ganges does not now descend at Kankhal and it is a question for geologists to solve whether the Ganges

has,

जह्नोः कन्यां सगरतनयस्वर्गसोपानपङ्क्तिम् ॥

Whose sacred waters, to Bhagírath given,
Conveyed the sons of Sagara to heaven 348

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has, in the course of nineteen centuries, so corroded the skirts of the mountain, as to have thrown back the gorge through which she passes, a distance of two miles. See note on a view of Kankhal, Oriental Portfolio.

Verse 346. Where Jahnu's daughter from the hills descends.] Jahnu's daughter is Gangá, or the Ganges, which river, "after forcing its way through an extensive tract of mountainous country, here first enters on the plains." It is rather extraordinary that Kalidasa should have omitted the name of Haridwára (Hurdwár), and preferred Kanakhala, especially as the former occurs in the Puranas, in the Skanda Puráńa, as mentioned in the note, page 450, vol. xi. of the Researches, and in this passage from the Matsya Puráńa, cited in the Puráńa Sarvaswa:

सर्वत्र सुलभा गङ्गा त्रिषु स्थानेषु दुर्लभा ।
हरिद्वारे प्रयागे च गङ्गासागरसङ्गमे ॥

"The Ganges is everywhere easy of access, except in three places, Haridwára, Prayága, and her junction with the sea." Jahnu is the name of a sage, who, upon being disturbed in his devotions by the passage of the river, drank up its waters. Upon relenting, however, he allowed the stream to issue from his ear, and the affinity of Gangá to the saint arises from this second birth.

Verse 348. Conveyed the sons of Sagara to heaven.] The Ganges, according to the legend, was brought from heaven, by the religious rites of Bhagíratha, the great grandson of Sagar, who, as well as that king had engaged in a long series of acts of austerity, for the purpose of procuring the descent of the river to wash the ashes of Sagar's 60,000 sons. The youths had been reduced to this state by the indignation of Kapila, a saint, whose devotions they had disturbed in their eager quest of the horse that was to be the victim of an Aśwamedha by their father. Their misfortunes did not, however, cease with their existence; as their admission to Swarga depended, according to the instructions of Garuda, upon the use of the water of the Ganges in the administration of their funeral rites. At this period the Ganges watered the plains of heaven alone; and it was no easy undertaking to induce her to resign those for an humble and earthly course. Sagara, his son Ansuman, and grandson Dilípa died without being able to effect the descent of the heavenly stream: but his great-grandson Bhagíratha was more fortunate; and his long-continued austerities were rewarded

by

गौरीवक्त्रभ्रुकुटिरचनां या विहस्यैव फेनै-
श्शम्भोः केशग्रहणमकरोदिन्दुलग्नोर्मिहस्ता ॥ ५२ ॥

तस्याः पातुं सुरगज इव व्योम्नि पूर्वार्धलम्बी
त्वं चेदच्छस्फटिकविशदं तर्कयेस्तिर्य्यगम्भः ॥
संसर्पन्त्यास्सपदि भवतः स्रोतसि छायया-सौ

She, who with smiling waves disportive strayed
Through Śambhu's locks, and with his tresses played;
Unheeding, as she flowed delighted down,
The gathering storm of Gaurí's jealous frown.

Should her clear current tempt thy thirsty lip,
And thou inclining bend the stream to sip;
Thy form, like Indra's Elephant, displayed,
Shall clothe the crystal waves with deepest shade,

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by the fall of the Ganges, the bathing of the ashes of his ancestors with the holy water, and the establishment of them in the enjoyments of Swarga. The whole story is told in the First Book of the Rámáyana, from the 33d to the 35th section.

Verse 349. She, who with smiling waves disportive strayed.] The earth being unable to bear the sudden descent of so great a river as the Ganges, Śiva was induced, at the intercession of Bhagíratha, to interpose his sacred head. Accordingly, Gangá first alighted on the head of the deity, and remained for a considerable period wandering amongst the tresses of his long and entangled hair, to the extreme jealousy and displeasure, according to Kálidása, of the goddess Gaurí or Párvatí, Śiva's consort.

Verse 355. Thy form, like Indra's Elephant.] We have already noticed that presiding deities are attached to the various points of the compass, and that each of these deities is furnished with a male and female Elephant. Amongst these, the most distinguished is Airávata, the Elephant of Indra, in his capacity of Regent of the East.

स्यादस्थानोपगतयमुनासङ्गमेनाभिरामा ॥ ५३ ॥

आसीनानां सुरभितशिलं नाभिगन्धैर्मृगाणां
तस्या एव प्रभवमचलं प्राप्य गौरं तुषारैः ॥
वक्ष्यस्यध्वश्रमविनयने तस्य शृङ्गे निषण्णः
शोभां शुभ्रत्रिनयनवृषोत्खातपङ्कोपमेयाम् ॥ ५४ ॥

With sacred glooms the darkening waves shall glide,
As where the Jumna mixes with the tide

As Śiva's Bull upon his sacred neck,
Amidst his ermine, owns some sable speck,
So shall thy shade upon the mountain show,
Whose sides are silvered with eternal snow
Where Gunga leads her purifying waves,
And the Musk Deer spring frequent from the caves

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Verse 358. As where the Jumna mingles with the tide.] The waters of the Jumna or Yamuná, are described as much darker than those of the Ganges at the point of their confluence from the circumstances of the stream being less shallow and less discoloured with clay or sand. *Occasionally indeed the waters of the Ganges there are so white from the* diffusion of earthy particles, that, according to the creed of the natives the river flows with milk. The confluence of rivers always forms a sacred spot in India but the meeting of the Ganges and Jumna at Prayága or Allahabad from the sanctity of both the currents and from the supposed subterraneous addition of the Saraswati, is a place of distinguished holiness.

Verse 359. As Śiva's Bull upon his sacred neck.] The Bull is the vehicle of Śiva and the animal of the god is always painted of a milk white colour

Verse 361 And the Musk Deer spring frequent from the caves.] This animal is what is called the Thibet Musk; "but its favour to residence is among the lofty Himalley (Himálaya) mountains, which divide *Tartary from Hindustan.*" *See the best account of the* Musk Deer yet published in Gladwin's Oriental Miscellany Calcutta 1799 accompanied with accurate drawings by Mr Home of the figure teeth hoofs, &c

तं चेदायौ सरति सरलस्कन्धसङ्घट्टजन्मा
बाधेतोल्काक्षपितचमरीबालभारो दवाग्निः ॥

From writhing boughs should forest flames arise,
Whose breath the air, and brand the Yak supplies,

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Verse 365. Should forest flames arise.] The conflagration of the woods in India is of frequent occurrence, and the causes of it are here described by the poet. The intertwining branches of the Saral (Pinus longifolia) of the Bambu and other trees, being set in motion by the wind, their mutual friction engenders flame. This spread abroad by the air and, according to the poet, by the thick tails of the Yak of Tartary or Bos Grunniens (from which Chowries are made) readily communicates to the surrounding foliage, dried up by the heat of the sun and exceedingly inflammable. The burning of a forest is so well described in the Ritu Sanhara that I cannot avoid citing the passage, although its length perhaps requires an apology:

पटुतरदवदाहात् शुष्कशस्यप्ररोहा
परुषपवनवेगात् क्षिप्तसंशुष्कपर्णाः ।
दिनकरपरितापात् क्षीणतोयाः समन्तात्
विदधति भयमुच्चैर्वीक्ष्यमाणा वनान्ताः ॥ २२ ॥

विकचनवकुसुम्भस्वच्छसिन्दूरभासा
प्रबलपवनवेगोद्भूतवेगेन तूर्णम् ।
तटविटपलताग्रालिङ्गनव्याकुलेन
दिशि दिशि परिदग्धा भूमयः पावकेन ॥ २३ ॥

ज्वलति पवनवृद्धः पर्वतानां दरीषु
स्फुटति पटुनिनादः शुष्कवंशस्थलीषु ।
प्रसरति तृणमध्ये लब्धवृद्धिः क्षणेन
ग्लपयति मृगवर्गं प्रान्तलग्नो दवाग्निः ॥ २४ ॥

बहुतर इव जातः शाल्मलीनां वनेषु
स्फुरति कनकगौरः कोटरेषु द्रुमाणाम् ।
परिणतदलशाखानुत्पतन् प्रांशुवृक्षान्
भ्रमति पवनधूतः सर्वतोऽग्निर्वनान्ते ॥ २५ ॥

Which,

अर्हस्येनं शमयितुमलं वारिधारासहस्रै-
रापन्नार्त्तिप्रशमनफलाः सम्पदो ह्युत्तमानाम् ॥ ५५ ॥

ये त्वां मुक्तध्वनिमसहनाः स्वाङ्गभङ्गाय तस्मिन्
दर्पोत्सेकादुपरि शरभा लङ्घयिष्यन्त्यलङ्घ्यम् ॥

Instant afford the aid 'tis thine to lend,
And with a thousand friendly streams descend.
Of all the fruits that fortune yields, the best
Is still the power to succour the distrest.

Shame is the fruit of actions indiscreet,
And vain presumption ends but in defeat.

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Which, omitting a few repetitions and excrescences, may be thus translated

The forest flames—the foliage, sear and dry,
Bursts in a blaze beneath the torrid sky
Fanned by the gale, the fires resplendent grow,
Brighter than blooming Safflower's vernal glow,
Brighter than Minium's fierceness, as they wind
Around the branch, or shoot athwart the rind
Play through the leaves, along the trunk ascend,
And o'er the top in tapering radiance end.
The crackling Bambu rushing flames surround,
Roar through the rocks, and through the caves resound.
The dry blade fuel to their rage supplies,
And instant flame along the herbage flies,
Involves the forest tenants in its sphere,
And in its rapid course outstrips the deer
Like palest gold the towering ray aspires,
And wafting gusts diffuse the wasting fires
Wide fly the sparks, the burning branches fall,
And one relentless blaze envelopes all.

तान् कुर्वीथास्तुमुलकरकावृष्टिहासावकीर्णान्
के वा न स्युः परिभवपदं निष्फलारम्भयत्नाः ॥ ५६ ॥

तत्र व्यक्तं दृषदि चरणन्यासमर्द्धेन्दुमौले-
श्शश्वत् सिद्धैरुपचितबलिं भक्तिनम्रः परीयाः ॥

So shall the Śarabhas, who thee oppose,
Themselves to pain and infamy expose;
When round their heads, amidst the lowering sky,
White as a brilliant smile, thy hailstones fly. 376

Next to the mountain, with the foot imprest
Of him who wears the crescent for his crest,

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Verse 373. The Śarabha is a fabulous animal, described as possessing eight legs, and of a fierce untractable nature. It is supposed to haunt these mountains especially.

Verse 376. White as a brilliant smile.] It is remarkable that a laugh or smile is always compared to objects of a white colour, by Hindu writers.

Verse 377. Next to the mountain, with the foot imprest.] The fancied or artificial print of some saint or deity on hills or detached stones is a common occurrence in the creeds of the East. The idea is not confined to the inhabitants of Hindustan, but is asserted similarly by those of Nepal, Ceylon, and Ava; as may be seen in Turner's Journey to Nepal, Symes's Embassy to Ava, &c. The Musselmans also have the same notion with respect to many of the Prophets, for they believe that the marks of Adam's feet remain on a mountain in the centre of Ceylon; and that those of Abraham were impressed upon a stone which was formerly at Mecca, and which he had used as a temporary scaffold in constructing the upper part of the primary Kaaba. A number of similar stories may be found in Mirkhond, and other Mohammedan authors. The Himálaya mountains are the scene of most of Śiva's adventures, his religious abstraction, his love, marriage, &c., and the place here mentioned may have some connexion with the Ghát, and neighbouring hill at Hardwara, mentioned in Capt. Raper's account of the survey of the Ganges, by the name of Harka Pairi, "the foot of Hara or Śiva."

यस्मिन् दृष्टे करणविगमादूर्ध्वमुद्धूतपापाः
कल्पन्तेऽस्य स्थिरगणपदप्राप्तये श्रद्दधानाः ॥ ५९ ॥

Devoutly pass, and with religious glow
Around the spot in pious circles go
For there have Saints the sacred altar raised
And there eternal offerings have blazed,
And blest the faithful worshippers, for they
The stain of sin with life shall cast away,
And, after death, a glad admittance gain
To Śiva's glorious and immortal train

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Verse 380. Around the spot in pious circles go] Circumambulating a venerable object, or person is a usual mark of profound respect. Thus, in Sakuntala Kanwa thus addresses [redacted] foster-daughter on the eve of her departure

वत्से इत इतो हुताग्नीन् प्रदक्षिणीकुरुष्व ।

"My best beloved come and walk w th me round the sacrific al fire."

And again in the Rámáyana we have the same ceremony descr bed thus

जनकस्य वचः श्रुत्वा पाणीन् पाणिभिरस्पृशन् ।
चत्वारस्ते चतसृणां वशिष्ठस्य मते स्थिताः ॥
अग्निं प्रदक्षिणं कृत्वा वेदिं राजानमेव च ।
ऋषींश्चापि महात्मानः सहभार्या रघूद्वहाः ॥

"Hearing the words of Janaka the four supporters of Raghu's race previously placed according to the direction of Vaśishṭha, took the hands of the four damsels w thin theirs, and with their spouses, circumambulated the fire, the altar the king and the sages."

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A somewhat similar practice seems to have been in use amongst the Celtic nations. The Highland leech, who is called to the a d of Waverley "would not proceed [redacted] any operation until he had perambulated h s couch three times mov ng from east to west, accord ng to the course of the sun." And Sir Walter Scott observes, in a Note that the Highlanders will still make the deasil" (the c r umambulat on or pra-dakshina) around those whom they wish well to."

शब्दायन्ते मधुरमनिलैः कीचकाः पूर्यमाणाः
संरक्ताभिस्त्रिपुरविजयो गीयते किन्नरीभिः ॥
निर्ह्रादी ते मुरज इव चेत् कन्दरेषु ध्वनिः स्यात्
सङ्गीतार्थो ननु पशुपतेस्तत्र भावी समग्रः ॥ ५८ ॥

प्रालेयाद्रेरुपतटमतिक्रम्य तांस्तान् विशेषान्

Here wake the chorus:—bid the thunder's sound.
Deep and reiterated, roll around, 388
Loud as a hundred drums;—while softer strains
The swelling gale breathes sweetly through the canes;
And from the lovely songsters of the skies,
Hymns to the victor of Tripura rise. 392

Thence to the snow-clad hills thy course direct,
And Kraumcha's celebrated pass select;

ANNOTATIONS.

Verse 391. The lovely songsters of the skies] are the females of the Kinnaras, or demigods, attendant upon Kuvera, and the musicians of Swarga.

Verse 392. Hymns to the victor of Tripura rise.] Tripura is the name of a city, or rather, as its etymology implies, three cities collectively: these formed the domain of a celebrated Demon, or Asur, destroyed by Śiva, and were reduced to ashes by that Deity. According to the Commentators, we have here a full and complete concert in honour of Mahádeva.

Verse 394. And Kraumcha's celebrated pass select.] I have not been able to make any thing of this pass or hole (क्रौञ्चरन्ध्र). The original text states it to be on the very skirt (उपतट) of the snowy mountain, and calls [redacted] also हंसद्वार, 'The gate of the geese,' who fly annually this way to the Mánasarovara lake. Kraumcha is described as a mountain, [redacted] the Mahábhárat, and, being personified, is there called the son of Mainâka. A mountain also called Kraumcha Meru occurs in Mr. Wilford's lists, amongst those mountains situated in the north. It must lie at some distance from the plains; and perhaps the Poet, by using the term उपतट, implies its relative situation with the loftiest part of the range or proper snow-clad mountains.

हंसद्वारं भृगुपतियशोवर्त्म यत्क्रौञ्चरन्ध्रम् ॥
तेनोदीचीं दिशमनुसरेस्तिर्य्यगायामशोभी
श्यामः पादो बलिनियमनाभ्युद्यतस्येव विष्णोः ॥ ५९ ॥

That pass the swans in annual flight explore;
And erst a Hero's mighty arrows tore.
Winding thy way due north through the defile,
Thy form compressed, with borrowed grace shall smile
The sable foot that Bali marked with dread,
A god *triumphant o'er creation spread*

ANNOTATIONS.

Verse 396. And erst a Hero's mighty arrows tore.] The Krauncha pass, or defile, in the Krauncha mountain, is said to have been made by the arrows of Bhrigupati, or Parasurama, who was educated by Śiva on Mount Kailasa, and who thus opened himself a passage from the mountains upon the occasion of his travelling southwards to destroy the Kshatriya or military race. Paraśurama is an Avatar, or descent of Vishńu, in the person of the son of the Saint Jamadagni; and this Saint being also descended from the celebrated sage Bhrigu, his son is named Bhrigupati, or, Chief of that race. See Legend of Paraśuráma, Vishńu Puráńa, p. 401. The fissure in the Krauncha mountain is, in the Vayu and Vamana Puráńas, ascribed to Kártikeya. Ibid., p. 160, note 10.

* Verse 399. The sable foot that Bali marked with dread.] The story of Bali and the Vámana, or dwarf Avatár, was [redacted] told by Sonnerat, and has since been frequently repeated. As the former [redacted] a good specimen of the style [redacted] which Hindu legends were narrated by European travellers in the last century, it may be here inserted. "The fifth incarnation was [redacted] a Bramin dwarf, under the name of Vamen: it was wrought to restrain the pride of the giant Bely. The latter, after having conquered the gods, expelled them from Sorgon: he was generous, true to his word, compassionate, and charitable. Vichenou, under the form of a very little Bramin, presented himself before him while [redacted] was sacrificing, and asked him for three paces of land to build a hut. Bely ridiculed the apparent imbecility of the dwarf, in telling him that he ought not to limit his demand to a bequest so trifling;—that his generosity could bestow a much larger donation of land. Vamen answered, that being of so small a stature, what he asked was more than sufficient. The prince immediately granted his request; and,

गत्वा चोर्ध्वं दशमुखभुजोच्छ्वासितप्रस्थसन्धेः

Ascended thence, a transient period rest,
Renowned Kailasa's venerated guest.

ANNOTATIONS.

and, to satisfy his donation poured water into his right hand which was no sooner done than the dwarf grew so prodigiously that his body filled the universe! He measured the earth with one pace and the heavens with another and then summoned Bely to give him his word for the third. The prince then recognised Vichenou, adored him and presented his head to him; but the god, satisfied with his submission, sent him to govern the Pandalon and permitted him to return every year to the earth, the day of the full moon, in the month of November

Sonnerat's Voyages in the East Indies, Calcutta edition, vol. I p. 22

Verse 402 Kailasa's venerated guest.] Kailása, as it here appears a part of the Himalaya range, is in fable a mountain of costly gems or of crystal the site of Kuvera's capital, and the favourite haunt of Siva. I shall borrow from the notes to Southey's Curse of Kehama, a description of it from Baldæus, curious enough in itself but still more so for its strange medley of accuracy and incorrectness and its uncouth transformation and commixture of the Sanskrit names. "The residence of Ixora (Iswara or ईश्वर) is upon the silver mount Kalaja (Kailasa or कैलास) to the south of the famous mountain Mahameru, being a most delicious place planted with all sorts of trees that bear fruit all the year round. The roses and other flowers send forth a most odoriferous scent, and the pond at the foot of the mount is enclosed with pleasant walks of trees that afford an agreeable shade whilst the peacocks and divers other birds entertain the ear with their harmonious noise as the beautiful women do the eyes. The circumjacent woods are inhabited by a certain people called Munis or Rixis (Rishis or ऋषि) who, avoiding the conversation of others spend their time in offering daily sacrifices to their god.

"It is observable that though these Pagans are generally black themselves, they do represent these Rixis to be of a fair complexion with long white beards, and long garments hanging cross-ways, from about the neck down over the breast. They are in such high esteem among them that they believe whom they bless are blessed and whom they curse are cursed.

"Within the mountain lives another generation called Jexaquinnera (Yaksha or यक्ष and Kinnara or किन्नर) and Quendra (Indra or इन्द्र) who are free from all trouble, and spend their days in continual contemplation praise and prayers to god. Round about the mountain stand seven ladders by which you ascend to a spacious plain in the middle whereof is a bell

of

कैलासस्य त्रिदशवनितादर्पणस्यातिथिः स्याः ॥
तुङ्गोच्छ्रायैः कुमुदविशदैर्यो वितत्य स्थितः खं
राशीभूतः प्रतिदिशमिव त्र्यम्बकस्याट्टहासः ॥ ६० ॥

That mount, whose sides with brightest lustre shine,
A polished mirror, worthy charms divine; 404
Whose base a Rávan from its centre wrung,
Shaken, not sundered, stable though unstrung;
Whose lofty peaks to distant realms in sight
Present a Śiva's smile, a lotus white. 408

ANNOTATIONS.

of silver and a square table, surrounded with nine precious stones of divers colours: upon this table lies a silver rose, called Tamaropua (?), which contains two women as bright and fair as a pearl: one is called Brigasin (?), i.e. 'The lady of the mouth,' the other Tarasin (?), i.e. 'The lady of the tongue;' because they praise God with the mouth and tongue. In the centre of this rose is the triangle of Qeirelinga (Siva-linga), which, they say, is the permanent residence of God." Baldæus. The latter part of this description is quite new to the Pandits, and I suspect is rather Mohammedan than Hindu. Little is said of Kailása in authentic Hindu legend. See Vishńu Puráńa, p. 172.

Verse 406. Shaken, not sundered, stable though unstrung.] This alludes to a legend of Rávańa's having attempted to remove the mountain from its situation; although he did not succeed as well as Satan and his compeers, when,

"From their foundations loosening to and fro,
They plucked the seated hills."

He considerably unhinged its foundations. The story perhaps originates with the curious vibrating rock at Mahábal puram; of which it may be said, as is observed by Selden of Main-amber i.e. Ambrose's stone in Cornwall, not far from Penzance, that "it is so great, that many men's united strength cannot remove it, yet with one finger you may wag it."

Verse 407. Whose lofty peaks to distant realms in sight.] The lofty peaks of the Himálaya range of mountains are very justly stated by the poet to be visible to surrounding regions (प्रतिदिशम्). They are seen, in the south, from situations more remote than those in which any other peaks have been discerned; and the supposition of their exceeding even the Andes in elevation has been confirmed by recent inquiries

उत्पश्यामि त्वयि तटगते स्निग्धभिन्नाञ्जनाभे
सद्यःकृत्तद्विरददशनच्छेदगौरस्य तस्य ॥
शोभामद्रेः स्तिमितनयनप्रेक्षणीयां भवित्री-
मंसन्यस्ते सति हलभृतो मेचके वाससीव ॥ ६१ ॥

And lo! those peaks, than ivory more clear,
When yet unstained the parted tusks appear,
Beam with new lustre, as around their head
Thy glossy glooms metallic darkness spread; 412
As shews a Halabhrita's sable vest,
More fair the pallid beauty of his breast.

ANNOTATIONS.

Verse 412. Thy glossy glooms metallic darkness spread.] The expression in the original (स्निग्धभिन्नाञ्जनाभे) may be rendered, "shining like glossy powdered antimony," a preparation used for darkening the eye-lashes or the edges of the eye-lids, a practice common to the females of the East. It is also explained to mean merely, "black divided antimony;" and the shining greyish-blue of the sulphuret of antimony, the substance alluded to, may often be observed in the hue of heavy clouds.

Verse 413. Halabhrita is a name of Balaráma; and implies, as has been before explained, his use of a ploughshare as a weapon. He is represented of a white colour, clothed in a dark-blue vest, and is thus alluded to in the introduction to the Gita Govinda of Jayadeva:

वहसि वपुषि विशदे वसनं जलदाभं हलहतिभीतिमिलितयमुनाभम् ।
केशव धृतहलधररूप जय जगदीश हरे ॥

Thus translated by Sir William Jones, in his Essay on the Chronology of the Hindus: "Thou "bearest on thy bright body a mantle shining like a blue Cloud, or like the water of the "Yamuna tripping towards thee through fear of thy furrowing ploughshare, O Cesava! "assuming the form of Balaráma, be victorious O Heri! Lord of the Universe."

Verse 416. In sport may Gaurí with her Śiva stray.] I have already noticed that these mountains are the scene of Śiva's loves and sports: they may still be considered as his favourite haunts, for some traces of him seem to start up in every direction amongst them. See the late Travels to the Source of the Ganges, and Col. Hardwicke's Tour to Sirinagur.

हित्वा तस्मिन् भुजगवलयं शम्भुना दत्तहस्ता
क्रीडाशैले यदि च विहरेत् पादचारेण गौरी ॥
भङ्गीभक्त्या विरचितवपुः स्तम्भितान्तर्जलौघः
सोपानत्वं व्रज पदसुखस्पर्शमारोहणेषु ॥ ६२ ॥

तत्रावश्यं वलयकुलिशोद्घट्टनोद्गीर्णतोयं
नेष्यन्ति त्वां सुरयुवतयो यन्त्रधारागृहत्वम् ॥

Haply across thy long and mountain way
In sport may Gaurí with her Śiva stray;
Her serpent bracelet from her wrist displaced,
And in her arms the mighty god embraced.
Should thus it fortune, be it thine to lend
A path their holy footsteps may ascend;
Close in thy hollow form thy stores compress,
While by the touch of feet celestial blest.

Then shall the nymphs of heaven, a giddy train,
Thy form an instrument of sport detain;
And with the lightning, round each wrist that gleams,
Shall set at liberty thy cooling streams.

ANNOTATIONS.

Verse 424. Thy form an instrument of sport.] Literally, "They shall take thee as being the abode of an artificial water-work"—a jet-d'eau, or shower-bath; or, according to some of the Commentators, a vessel for sprinkling water, either a common syringe or squirt, or the more elegant Asiatic apparatus in use for sprinkling perfumed waters, especially rose-water—a Goolab-pāsh.

Verse 425. And with the lightning, round each wrist that gleams.] The diamond and thunderbolt, according to Hindu notions, are of one substance, and are called by the same appellation (वज्र). As the fall of the thunderbolt is usually followed by rain, and may thus be

ताभ्यो मोक्षस्तव यदि सखे घर्म्मलब्धस्य न स्यात्
क्रीडालोलाः श्रवणपरुषैर्गर्जितैर्भाययेस्ताः ॥ ६३ ॥

हेमाम्भोजप्रसवि सलिलं मानसस्याददानः
कुर्वन् कामात् क्षणमुखपटप्रीतिमैरावतस्य ॥
धुन्वन् वातैस्सजलपृषतैः कल्पवृक्षांशुकानि

But should they seek thy journey to delay—
A grateful solace in the sultry day—
Speak harsh in thunder, and the nymphs shall fly
Alarmed, nor check thy progress through the sky.

Where bright the mountain's crystal glories break,
Explore the golden lotus-covered lake;
Imbibe the dews of Mánasa, and spread
A friendly veil round Airavata's head,

ANNOTATIONS.

be considered as its cause, the propinquity and the mutual friction of the same substance upon the wrists of our young ladies is, in like manner, supposed to occasion the dispersion of the fluid treasures of the Cloud.

Verse 433. Mánasa, Manasarovara, or commonly Man-sarour, is a celebrated lake situated in the centre of the Himálaya mountains, and was long said to be the source of the Ganges and Brahmaputra rivers: with respect to the first of these, the statement has been found to be erroneous, and we have no positive proofs of its accuracy with regard to the latter. When the passage in the text was translated, the chief information regarding the latter was derived from the vague reports of Hindu Pilgrims. Since then, Manasarovara was visited by that enterprising traveller, Moorcroft. He has not yet had a successor.

We here take leave of the geographical part of the poem, which is highly creditable to Kálidása's accuracy, and now come to the region of unmixed fable the residence of Kuvera and [illegible] attendant demigods.

Verse 434. A friendly veil round Airavata's head.] Indra's Elephant, ut supra, verse 333.

छायाभिन्नस्फटिकविशदं निर्विशेस्तं नगेन्द्रम् ॥ ६४ ॥

तस्योत्सङ्गे प्रणयिन इव स्रस्तगङ्गादुकूलां
न त्वं दृष्ट्वा न पुनरलकां ज्ञास्यसे कामचारिन् ॥
या वः काले वहति सलिलोद्गारमुच्चैर्विमाने-
र्मुक्ताजालग्रथितमलकं कामिनीवाभ्रवृन्दम् ॥ ६५ ॥

विद्युत्वन्तं ललितवनिताः सेन्द्रचापं सचित्रा-
स्सङ्गीताय प्रहतमुरजाः स्निग्धगम्भीरघोषम्

Or, life dispensing, with the Zephyrs go,
Where heavenly trees with fainting blossoms blow 436

Now on the mountain's side, like some dear friend,
Behold the city of the gods impend,
Thy goal behold, where Ganga's winding rill
Skirts like a costly train the sacred hill,
Where brilliant pearls descend in lucid showers,
And Clouds, like tresses, clothe her lofty towers.

There every palace with thy glory vies,
Whose soaring summits kiss the lofty skies, 444

ANNOTATIONS.

Verse 436. Where heavenly trees with fainting blossoms blow] Literally the Kalpa trees, one of the five kinds which flourish in Indra's heaven. They are thus enumerated in the Amara Kosha:

पञ्चैते देवतरवो मन्दारः पारिजातकः ।
सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥

Verse 438. The city of the gods impend] Alaka, the capital of Kuvera.

अन्तस्तोयं मणिमयभुवस्तुङ्गमभ्रंलिहाग्राः
प्रासादास्त्वां तुलयितुमलं यत्र तैस्तैर्विशेषैः ॥ ६६ ॥

हस्ते लीलाकमलमलकं बालकुन्दानुविद्ध
नीता लोध्रप्रसवरजसा पाण्डुतामाननश्रीः ।

Whose beauteous inmates bright as lightning glare,
And tabors mock the thunders of the air,
The rainbow flickering gleams along the walls,
And glittering rain in sparkling diamonds falls

There lovely triflers wanton through the day,
Dress all their care, and all their labour play;
One while, the fluttering Lotus fans the fair,
Or Kunda top-knots crown the jetty hair

ANNOTATIONS

Verse 449 I have availed myself of the aid of the Commentators to make out this passage rather more fully than it occurs in the original, and consequently more intelligibly to the English reader The poet describes the toilet of the Yakshinis, or female Yakshas through the six seasons of the year by mentioning as the selected flowers, those peculiar to each period. Thus the Lotus blooms in Sarat or the sultry season, two months of our autumn, the Kunda (Jasminum pubescens) in Sisira or the dewy season, the Lodh, a species of tree (Symplocos racemosa, Rox.) is in blossom in Hemanta or winter the Kuruvaka (Gomphrena globosa) in Vasanta or spring the Śirisha (Mimosa Śirisha) in the hot months, or Grishma, and the Nipa or Kadamba (Nauclea Kadamba) at the setting in of the rains. It is to the Commentators also that I am indebted for the sole occupation of the goddesses being pleasure and dress. The fact is,

——To sing to dance,
To dress, and troll the tongue, and roll the eye.

constitutes a very well educated female according to the customs of Hindustan. We cannot help, however being pleased with the simplicity and propriety of taste which gives to the graceful ornaments of nature so prominent a part in the decoration of feminine beauty

चूडापाशे नवकुरवकं चारुकर्णे शिरीषं
सीमन्ते ऽपि त्वदुपगमजं यत्र नीपं वधूनाम् ॥ ६७ ॥

यस्यां यक्षास्सितमणिमयान्येत्य हर्म्यस्थलानि
ज्योतिश्छायाकुसुमरचितान्युत्तमस्त्रीसहायाः ॥
आसेवन्ते मधु रतिरसं कल्पवृक्षप्रसूतं
त्वद्गम्भीरध्वनिषु शनकैः पुष्करेष्वाहतेषु ॥ ६८ ॥

Now, o'er the cheek the Lodh's pale pollen shines,
Now midst their curls the Amaranth entwines.
These graces varying with the varying year,
Śirísha-blossoms deck the tender ear;
Or new Kadambas, with thy coming born,
The parted locks and polished front adorn.

Thus graced, they woo the Yakshas to their arms,
And gems, and wine, and music, aid their charms.
The strains divine with art celestial thrill,
And wines from grapes of heavenly growth distil.
The gems bestrew each terrace of delight,
Like stars that glitter through the shades of night.

ANNOTATIONS.

Verse 462. *And wines from grapes of heavenly growth distil.*] So MILTON, Paradise Lost, v 426:

——*In heaven, the trees*
Of life ambrosial fruitage bear, and vines yield nectar

And again, line 635:

——Rubied nectar flows,
Fruit of delicious vines, the growth of heaven.

Verse 464. *Like stars that glitter through the shades of night.*] Thus B. JONSON:

The starres that are the jewels of the night.

गत्युत्कम्पादलकपतितैर्यत्र मन्दारपुष्पैः
पत्रच्छेदैः कनककमलैः कर्णविभ्रंशिभिश्च ॥
मुक्ताजालैस्स्तनपरिसरच्छिन्नसूत्रैश्च हारै-
र्नैशो मार्गस्सवितुरुदये सूच्यते कामिनीनाम् ॥ ६९ ॥

नीवीबन्धोच्छ्वसितशिथिलं यत्र यक्षाङ्गनानां

There, when the Sun restores the rising day,
What deeds of love his tell-tale beams display!
The withered garlands on the pathway found;
The faded lotus prostrate on the ground;
The pearls, that bursting zones have taught to roam,
Speak of fond maids, and wanderers from home

Here filled with modest fears, the Yaksha's bride
Her charms from passion's eagerness would hide;

ANNOTATIONS.

Verse 470 Speak of fond maids, and wanderers from home.] I have already mentioned that the Hindus always send the lady to seek her lover, and they usually add a very reasonable degree of ardour and impatience. Our poet, in another place, compares the female so engaged to a rapid current. Thus, in the Ritu Sanhára:

निपातयन्त्यः परितस्तटद्रुमान्
प्रवृद्धवेगैस्सलिलैरनिर्मलैः ।
स्त्रियः सुदुष्टा इव जातविभ्रमाः
प्रयान्ति नद्यस्त्वरितं पयोनिधिम् ॥

Fast flow the turbid torrents, as they sweep
The shelving valleys to rejoin the deep:
Impetuous as the maid whom passion warms,
And drives impatient to her lover's arms,
Along they bound with unresisted force,
And banks and trees demolish in their course

वासः कामादनिभृतकरेष्वाक्षिपत्सु प्रियेषु ॥
अर्चिस्तुङ्गानभिमुखगतान् प्राप्य रत्नप्रदीपान्
ह्रीमूढानां भवति विफलप्रेरणा चूर्णमुष्टिः ॥ ७० ॥

नेत्रा नीतास्सततगतिना ये विमानाग्रभूमी-
रालेख्यानां सजलकणिका दोषमुत्पाद्य सद्यः ॥
शङ्कास्पृष्टा इव जलमुचस्त्वादृशा यत्र जालै-

The bold presumption of her lover's hands
To cast aside the loosened vest, withstands;
And, feeble to resist, bewildered turns
Where the rich lamp with lofty radiance burns,
And vainly whelms it with a fragrant cloud
Of scented dust, in hope the light to shroud

The gale that blows eternally their guide,
High over Alaká the clouds divide
In parted masses, like the issuing smoke
Of incense by the lattice-meshes broke:
Scattered they float, as if dispersed by fear,
Or conscious guilt spoke retribution near,

ANNOTATIONS.

Verse 478. Of scented dust.] She casts upon it a handful of Chúrńa: which means not only any powdered or pounded substance, but especially aromatic powders, which we may suppose to constitute part of an Indian lady's toilet, as they did in the last century of those of Europe, when the toilet of a belle was equipped

"With patches, powder-box, pulvil, perfumes.

धूमोद्गारानुकृतिनिपुणा जर्जरा निष्पतन्ति ॥ ७१ ॥

यत्र स्त्रीणां प्रियतमभुजोच्छ्वासितालिङ्गिताना-
मङ्गग्लानिं सुरतजनितां तन्तुजालावलम्बाः ॥
त्वत्संरोधापगमविशदैः प्रेरिताश्चन्द्रपादै-
र्व्यालुम्पन्ति स्फुटजललवस्यन्दिनश्चन्द्रकान्ताः ॥ ७२ ॥

मत्वा देवं धनपतिसखं यत्र साक्षाद्वसन्तं

Their just award for showers that lately soiled
Some painted floor, or gilded roof despoiled.

Ere yet thy coming yields opposing gloom,
The moon's white rays the smiling night illume, 488
And on the moon gem concentrated fall,
That hangs in woven nets in every hall,
Whence cooling dews upon the fair descend,
And life renewed to languid nature lend 4

What though while Śiva with the god of gold
Delights a friendly intercourse to hold;

ANNOTATIONS.

Verse 486 Some painted floor] It is customary amongst the Hindus, upon festival occasions, [redacted] smooth and paint the ground on which worship is to be performed, or the assembl to be held. As this spot is generally in an open area within the walls of the house, a shower of rain [redacted] of course very hostile [redacted] such decoration

Verse 489 The moon-gem, or Chand ak nta (चन्द्रकान्त) which [redacted] supposed [redacted] absorb the rays of the moon and to emit them again in the form of pure and cool moisture.

प्रायश्चापं न वहति भयान्मन्मथः षट्पदज्यम् ॥
सभ्रूभङ्गप्रहितनयनैः कामिलक्ष्येष्वमोघै-
स्तस्यारम्भश्चतुरवनिताविभ्रमैरेव सिद्धः ॥ ७३ ॥

तत्रागारं धनपतिगृहादुत्तरेणास्मदीयं

The Lord of Love, remembering former woe,
Wields not in Alaká his bee-strung bow,
Yet still he triumphs: for each maid supplies
The fatal bow with love-inspiring eyes;
And wanton glances emulate the dart,
That speeds unerring to the beating heart.

Northward from where Kuvera holds his state,
Where Indra's bow surmounts the arching gate;

ANNOTATIONS

Verse 495. *The Lord of Love, remembering former woe.*] This alludes to the *fate* which befel the Hindu Cupid upon his assailing Siva, whom, at the desire of the gods, he inflamed with the love of Parvatí. Śiva, in his wrath, reduced the little deity to ashes, by a flame from the eye in his forehead; and, although he was subsequently restored to animation, he is here supposed to remain in dread of his former enemy. The whole story is spiritedly told in Sir William Jones's Hymns to Camdeo and to Durgá.

Verse 499. *And wanton glances emulate the dart.*] The eye-darting arrows is an idea familiar to English poetry, as in these instances:

Her eye darted contagious fire. — MILTON.

Her eyes carried darts of fire,
Feathered all with swift desire. — GREENE's "Never too late."

I mote perceive how in her glancing sight
Legions of loves with little wings did fly,
Darting their deadly arrows fiery bright. — SPENSER. Sonnet 16.

And those love-darting eyes shall roll no more. — POPE's Elegy.

दूराल्लक्ष्यं सुरपतिधनुश्चारुणा तोरणेन ॥
यस्योद्याने कृतकतनयः कान्तया वर्द्धितो मे
हस्तप्राप्यस्तवकनमितो बालमन्दारवृक्षः ॥ ७४ ॥

वापी चास्मिन् मरकतशिलाबद्धसोपानमार्गा
हैमैश्छन्ना कमलमुकुलैः स्निग्धवैदूर्य्यनालैः ॥
यस्यास्तोये कृतवसतयो मानसं सन्निकृष्टं
न ध्यास्यन्ति व्यपगतशुचस्त्वामपि प्रेक्ष्य हंसाः ॥ ७५ ॥

Where on rich boughs the clustering flower depends,
And low to earth the tall Mandára bends, 504
Pride of the grove, whose wants my fair supplies,
And nurtures like a child—my dwelling lies

There is the fountain, emerald steps denote,
Where golden buds on stalks of coral float, 508
And for whose limpid waves the Swans forsake
Pleased at thy sight, the mount encircled lake

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Verse 504. The tall Mandara] The Coral tree, Erythrina Indica.

Verse 506 And nurtures like a child.] Tender attachment to natural objects is one of the most pleasing features in the poetical compositions of the Hindus. It is very frequently expressed, and perhaps in few places with more beauty than in the drama of Sakuntala, where upon departing from the bower of her foster father she bids adieu to the plants she had carefully tended, and the orphan fawn she had reared. The whole of this scene must be read with pleasure and may be classed with the departure of Goldsmith's village family from Auburn and the farewell of Eve to the bowers of Paradise

यस्यास्तीरे रचितशिखरः पेशलैरिन्द्रनीलैः
क्रीडाशैलः कनककदलीवेष्टनः प्रेक्षणीयः ॥
मद्गेहिन्याः प्रिय इति सखे चेतसा कातरेण
प्रेक्ष्योपान्तस्फुरिततडितं त्वां तमेव स्मरामि ॥ ७६ ॥

रक्ताशोकश्चलकिसलयः केसरश्चात्र कान्तः
प्रत्यासन्नः कुरवकवृतेर्माधवीमण्डपस्य ॥

Soft from the pool ascends a shelving ground,
Where shades devoted to delight abound;
Where the cœrulean summit towers above
The golden circle of a plantain grove:
Lamented haunts! which now in thee I view,
As glittering lightnings girt thy base of blue.

See where the clustering Mádhavi entwines,
And bright Kuruvaka the wreath confines;
Profuse, Aśoka sheds its radiant flower,
And budding Keśara adorns the bower:

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Verse 517 The Mádhavi entwines] This Creeper (Gærtnera racemosa, or Banisteria Bengalensis) is often alluded to by the Poets, for its superior elegance, and the beauty of its red blossoms.

Verse 518. Kuruvaka is the crimson Amaranth. The Sanskrit name is also applied to a blue species of Barleria.

Verse 519 Profuse, Asoka sheds its radiant flower] Jonesia Aśoka, speaking of which Sir William Jones says "The vegetable world scarcely exhibits a richer sight than an Aśoka tree in full bloom.

Verse 520 And budding Keśara.] A tree yielding a strong smelling flower (Mimusops elengi).

एकस्सख्यास्तव सह मया वामपादाभिलाषी
काङ्क्षत्यन्यो वदनमदिरां दोहदच्छद्मनास्याः ॥ ७७ ॥

तन्मध्ये च स्फटिकफलका काञ्चनी वासयष्टि-
र्मूले बद्धा मणिभिरनतिप्रौढवंशप्रकाशैः ॥
तालैश्शिञ्जावलयसुभगैः कान्तया नर्तितो मे
यामध्यास्ते दिवसविगमे नीलकण्ठः सुहृद् वः ॥ ७८ ॥

These are my rivals; for the one would greet,
As I would willingly, my charmer's feet;
And, with my fondness, would the other sip
The grateful nectar of her honeyed lip.

A golden column, on a crystal base,
Begirt with jewels, rises o'er the place:
Here, when the evening twilight shades the skies,
The blue-necked Peacock to the summit flies,
And moves in graceful circles to the tone
My fair awakens from her tinkling zone.

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Verse 521. These are my rivals &c.] These allusions refer to some particular notions of the Hindus respecting the Kesara and Asoka, which plants are said to blossom upon being touched respectively by the face or foot of a female: the story is, probably, originally poetical.

Verse 528. The blue necked Peacock to the summit flies.] The wild Peacock, although it lays its nest upon the ground, is said, by Captain Williamson, to roost constantly on the loftiest trees.

Verse 530. My fair awakens from her tinkling zone.] A girdle of small bells (क्षुद्रघण्टिका) is a favourite Hindu ornament: also silver circles at the ankles and wrists, which emit a tinkling noise as the wearer moves.

एभिस्साधो हृदयनिहितैर्लक्षणैर्लक्षयेथाः
द्वारोपान्ते लिखितवपुषौ शङ्खपद्मौ च दृष्ट्वा ॥

These be thy guides—and faithfully preserve
The marks I give thee: or e'en more, observe,
Where painted emblems holy wealth design,
Kuvera's treasures—that abode is mine.

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Ver 534 Kuvera's treasures.] Thick with sparkling oriental gems
The portal shone.—— Paradise Lost, B. iii. 507.

For such Kuvera's nine treasures are sometimes supposed to be. Rámásrama, commenting upon Amara, thus enumerates them, from the Śabdarńava:

पद्मोऽस्त्रियां महापद्मः शङ्खो मकरकच्छपौ ।
मुकुन्दनन्दनीलाश्च खर्वश्च निधयो नव ॥

"The Padma, Mahápadma, Śankha, Makara, Kachhapa, Mukunda, Nanda, Níla, and Kharva, are the nine Nidhis." The Śabda Ratnávalí also has the same reading. In Hemachandra, and the Sabda Mala, कुन्द is substituted for नन्द. Nidhi (निधि) is the generic name, but how it should be rendered into English, I am not prepared to say. Mr Colebrooke calls the particular Nidhis, 'auriferous gems.' See his translation of the Amara Kosha. Some of the words bear the meanings of precious or holy things; thus, Padma is the Lotus, Sankha the shell or conch. Again, some of them imply large numbers; thus, Padma is 10,000 millions, and Mahápadma is 100,000 millions, &c., but all of them are not received in either the one or the other acceptation. We may translate almost all into things: thus, a lotus, a large lotus, a shell, a certain fish, a tortoise, a crest, a mathematical figure used by the Jainas. Níla refers only to colour, but Kharva, the ninth, means a dwarf. Mr Kindersley, translating through the medium of the Tamul, has called eight of Kuvera's gems, the coral, pearl, cat's-eye, emerald, diamond, sapphire, ruby, and topaz. The ninth he leaves undetermined. In Dr Hunter's Dictionary, I find one only of the nine in the Hindoostanee Language, نيلم or نيل مں Neelum or Neelmun, derived from नीलमणि 'a blue gem,' and interpreted the Sapphire. पद्मराग Padma-colour, means a Ruby, and possibly the Padma may be the same: perhaps कच्छप, the tortoise, means tortoise shell, and Makara may be an error for Maraka or Marakata, an Emerald, or it may imply the same stone from the green colour of a fish: these, however, are mere conjectures. Agreeably to the system of the Tantrikas, the Nidhis are personified

मन्दच्छायं भवनमधुना मद्वियोगेन नूनं
सूर्यापाये न खलु कमलं पुष्यति स्वामभिख्याम् ॥ ७९ ॥

गत्वा सद्यः कलभतनुतां तत्परित्राणहेतोः
क्रीडाशैले प्रथमकथिते रम्यसानौ निषण्णः ॥
अर्हस्यन्तर्भवनपतितां कर्तुमल्पाल्पभासं
खद्योतालीविलसितनिभां विद्युदुन्मेषदृष्टिम् ॥ ८० ॥

Haply its honours are not now to boast,
Dimmed by my fate, and in my exile lost.
For when the sun withdraws his cheering rays,
Faint are the charms the Kamala displays

To those loved scenes repaired, that awful size,
Like a young elephant, in haste disguise,
Lest terror seize my fair one, as thy form
Hangs o'er the hillock, and portends the storm
Thence to the inner mansion bend thy sight,
Diffusing round a mild and quivering light,
As when, through evening shades, soft flashes play
Where the bright fire fly wings his glittering way

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personified, and upon certain occasions as the worship of Lakshmi, the goddess of prosperity &c., come in for a share of religious veneration. They have also their peculiar mantras or mystical verses.

Verse 538. The Kamala is a name of the lotus.

Verse 546. Where the bright fire-fly wings his glittering way] The fire fly presents a very beautiful appearance, as its soft and twinkling light is contrasted with the deep shade of the bushes, in which it may be seen in great numbers during the wet season. The phenomenon is common to the East and the West Indies, and it may be amusing to see the effect produced

तन्वी श्यामा शिखरदशना पक्वबिम्बाधरोष्ठी

There, in the fane, a beauteous creature stands,
The first best work of the Creator's hands, 548

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produced by it on different persons and at different periods. Moore, meeting with it in America, writes some elegant stanzas on the subject, and adds to the lightness of his verse the solidity of prose in the authority of this note —"The lively and varying illumination with which these fire-flies light up the woods at night gives quite an idea of enchantment. Puis ces mouches se developpant de l'obscurité de ces arbres et s'approchant de nous, nous les voyions sur les orangers voisins, qu'ils mettoient tout en feu, nous rendant la vue de leurs beaux fruits, que la nuit avoit ravie, &c.—L'Histoire Des Antilles." See Moore's Odes and Epistles. We have now to hear the description of a Traveller of 1672, the learned and very devout Johannes Fryer, M.D.

"The next day at twelve o'clock at noon, we struck into our old road at Moorbar from whence, before we were misguided; we packed hence by five in the afternoon and left our burnt wood on the right-hand but entered another which made us better sport, deluding us with false flashes, that you would have thought the trees on a flame and presently as if untouched by fire, they retained their wonted verdure. The Coolies beheld the sight with horror and amazement, and were consulting to set me down and shift for themselves whereof being informed, I cut two or three with my sword and by breathing a vein let Shitan (the Devil) out, who was crept into their fancies and led them as they do a startling jade to smell to what their wall-eyes represented amiss, where we found an host of flies, the subject both of our fear and wonder which the sultry heat and moisture had generated into being the certain prodromus of the ensuing rain which followed us from the hills. This gave my thoughts the contemplation of that miraculous bush crowned with innocent flames that gave to Moses so pleasant and awful a prospect, the fire that consumes every thing seeming rather to dress than offend it."

Verse 548 The first best work of the Creator's hands.] Literally the first creation of Brahmá; and first' may refer to time, or to degree; it most probably here means best.' Milton speaking of Eve:

"Oh, Fairest of creation! last and best
Of all God's works."—— Paradise Lost, B. ix. 896

We now enter upon perhaps the most pleasing part of this elegant little poem the description of the Yaksha's wife. I may perhaps come under the denomination of those who, according

to

मध्ये क्षामा चकितहरिणीप्रेक्षणा निम्ननाभिः ॥
श्रोणीभारादलसगमना स्तोकनम्रा स्तनाभ्यां
या तत्र स्याद्युवतिविषये सृष्टिराद्येव धातुः ॥ ८१ ॥
तां जानीयाः परिमितकथां जीवितं मे द्वितीयं

Whose slender limbs inadequately bear
A full-orbed bosom, and a weight of care,
Whose teeth like pearls, whose lips like Bimbas show,
And fawn like eyes still tremble as they glow

Lone as the widowed Chakravâki mourns,
Her faithful memory to her husband turns,

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to the illiberal and arrogant criticism of such a writer as a Mr Pinkerton, prove, "That the climate of India, while it inflames the imagination, impairs the judgment;" when, standing in very little awe of such a poetical censor, I advance an opinion, that we have few specimens, either in classical or modern poetry of more genuine tenderness or delicate feeling

Verse 551 Whose lips like Bimbas show] The Bimba (Bryonia grandis) bears a red fruit, to which the lip is very commonly compared.

Verse 553. The Chakravâki is the ruddy goose (Anas Casarca) more commonly known in India by the appellation, Brahminy Duck or Goose. These birds are always observed to fly in pairs during the day but are supposed to remain separate during the night. In the Hindoostanee Philology of Messrs Gilchrist and Roebuck, an amusing account of the popular belief on this subject is thus given "This bird, in the poetry of the Hindus, is their turtle-" dove, for constancy and connubial affection, with the singular circumstance of the pair being " doomed for ever to nocturnal separation, for having offended one of the Hindu divinities " (Munis or Saints), whence

" Chukwa chukwee do june in mut maro koe
" Ye mare kurtar ke ruen bichora ho e.

" Mark Heaven's decree and man forbear
" To aim thy shafts, or puny thunder
" At these poor fowls, a hapless pair
" Who pass the lonely nights asunder

दूरीभूते मयि सहचरे चक्रवाकीमिवैकाम् ॥
गाढोत्कण्ठां गुरुषु दिवसेष्वेषु गच्छत्सु बालां
जातां मन्ये शिशिरमथितां पद्मिनीं वान्यरूपाम् ॥ ८२ ॥

And sad, and silent, shalt thou find my wife,
Half of my soul, and partner of my life, 556
Nipped by chill sorrow, as the flowers enfold
Their shrinking petals from the withering cold

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"If we believe popular tradition and assertions, the cause is so far confirmed by the effect "observable in the conduct of these birds to the present day, who are said to occupy the "opposite banks of a water or stream regularly every evening, and exclaim the live-long night "to each other, thus:

"Chuka,ee main a,oon? Naheen naheen chakwa.—
"Chakwa main a,oon? Naheen naheen chaka,ee.

"Say, shall I come, my dear, to thee?
"Ah no, indeed, that cannot be.—
"But may I wing my love to you?
"Nay chuck, alas! this will not do."

Verse 556. Half of my soul, and partner of my life.] So MILTON:

Part of my soul, I seek thee; and thee claim,
My other half——

जीवितं मे द्वितीयम्, "My second existence," are the words of the original; and the other expression, "my half," is not more uncommon in Sanskrit than in Western poetry. Thus these tender, and, as Mrs. Malaprop thinks, profane expressions of endearment seem to have obtained a very extensive circulation. 'My life,' 'my soul,' are common to most of the European Languages; and the most frequent epithet by which a mistress is addressed in Persian or Hindoostanee, جان, is of a similar import. Amongst the Romans, 'vita' and animæ' were used in the same manner or even in the temperate warmth of friendship; as Horace calls Virgil:

Animæ dimidium meæ!
Half of my soul! -

नूनं तस्याः प्रबलरुदितोच्छूननेत्रं प्रियाया
निःश्वासानामशिशिरतया भिन्नवर्णाधरोष्ठम् ॥
हस्ते न्यस्तं मुखमसकलव्यक्ति लम्बालकत्वा-
दिन्दोर्दैन्यं त्वदनुसरणक्लिष्टकान्तेर्बिभर्ति ॥ ८३ ॥

आलोके ते निपतति पुरा सा बलिव्याकुला वा

I view her now! Long weeping swells her eyes,
And those dear lips are dried by parching sighs. 560
Sad on her hand her pallid cheek declines,
And half unseen through veiling tresses shines,
As when a darkling night the moon enshrouds,
A few faint rays break straggling through the Clouds. 564

Now at thy sight I mark fresh sorrows flow,
And sacred sacrifice augments her woe.

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And Propertius, addressing his Mistress, calls her his Life

Æratas rumpam, mea Vita, catenas.
I'll burst, my Life, the brazen chains.

We may suppose the Romans derived these pretty words from the Greeks, and indeed, as we learn from Juvenal, vi. 194, they were very fond of employing though not in the most becoming manner, the original terms Ζωὴ καὶ ψυχὴ, the English translation of which has been given at some length by Mrs. Tighe, in her poem of Psyche, and, with some addition, by Lord Byron, in his Anglo-Greek song, the burthen of which is the old sentiment in a modern antique shape, or 'My Life, I love you,' in the Ζωή μου, σᾶς ἀγαπῶ, of the Greek of the Morea.

Verse 566. And sacred sacrifice augments her woe.] Thus Laodamea [redacted] Protesilaus, in Ovid

Thura damus lacrymasque super
We offer incense up and add our tears.

The

मत्सादृश्यं विरहतनुतभावगम्यं लिखन्ती ॥
पृच्छन्ती वा मधुरवचनां सारिकां पञ्जरस्थां
कच्चिद्भर्तुः स्मरसि निभृते त्वं हि तस्य प्रियेति ॥ ८४ ॥

I mark her now with Fancy's aid retrace
This wasted figure and this haggard face
Now from her favourite bird she seeks relief
And tells the tuneful Sarika her grief,
Mourns o'er the feather'd prisoner's kindred fate,
And fondly questions of its absent mate

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The Commentators however are not agreed how to interpret this passage in the original text, बलिव्याकुला not the expression निपतति पुरे. She falls before thee : they seem, however to conceive it means that the approach of the Cloud reminding her of its being the period at which absent husbands usually return home she recollects that the return of her own lord is proscribed and therefore either falls in a swoon or with excess of affliction. The sacrifice is to be performed to render the gods propitious or it is a sacrifice called [illegible] usually performed by women at the beginning of the rainy season. Some interpret पुरे "In the city" not "Before In front."

Verse 5 0 The Sariká (Gracula religiosa) is a small bird better known by the name of Mainá. It is represented as a female while the parrot is described as a male bird and as these two have, in all Hindu tales, the faculty of human speech they are constantly introduced the one inveighing against the faults of the male sex, and the other exposing the defects of the female. They are thus represented in the fourth story of that entertaining collection the Baetal Pucheesee

मैना बोली कि पुरुष पापी पापी दगाबाज़ स्त्रीहत्या करने वाले होते हैं। फिर तोते ने कहा कि नारी भी दगाबाज़ झूठी बेवकूफ लालची हत्यारी होती है॥

Ladies have always been distinguished for maintaining pet animals; and the fancy seems to have been equally prevalent in the East and West, and in ancient or modern times. The Swallow of Lesbia, Passer deliciae meae puellae may rival the Sariká of the wife of the Yaksha, and Bullfinch of Mrs. Throckmorton. See Cowper's Poems

उत्सङ्गे या मलिनवसने सौम्य निक्षिप्य वीणां
मद्गोत्राङ्कं विरचितपदं गेयमुद्गातुकामा ॥
तन्त्रीरार्द्रां नयनसलिलैः सारयित्वा कथञ्चि-

In vain the lute for harmony is strung,
And round the robe-neglected shoulder slung,
And faltering accents strive to catch in vain
Our race's old commemorative strain:
The falling tear, that from reflection springs,
Corrodes incessantly the silvery strings;
Recurring woe still pressing on the heart,
The skilful hand forgets its grateful art,

ANNOTATIONS.

Verse 573. In vain the lute for harmony is strung.] The lute is here put for the Vína or Been, a stringed instrument of sacred origin, and high celebrity amongst the Hindus. In Bengal, however, players on this instrument are very rarely met with; and amongst the natives of this province, the English fiddle is its substitute. In the Jatras, or dramatic performances still current amongst them, I have seen the entrance of Narada, the traditionary inventor of the Vína, bearing, in its stead, a violin. The Víná is much the most harmonious and scientific of all the Hindu instruments of music. A description of it may be found in the First Volume of the Asiatic Researches.

Verse 574. "Robe-neglected" is here put for मलिनवसने, "dirty clothes." So Laodamia says

Et quâ possum squalore tuos imitare labores, &c.

And with my squalid vesture ape thy toils.

Verse 576. Our race's old commemorative strain.] "The verse made in honour of my kindred": a circumstance that points out some affinity to the songs of the ancient minstrel, and family bards.

भूयो भूयस्स्वयमपि कृतां मूर्च्छनां विस्मरन्ती ॥ ८५ ॥

शेषान् मासान् गमनदिवसस्थापितस्यावधेर्वा
विन्यस्यन्ती भुवि गणनया देहलीमुक्तपुष्पैः ॥
संयोगं वा हृदयनिहितारम्भमासादयन्ती
प्रायेणैते रमणविरहे ह्यङ्गनानां विनोदाः ॥ ८६ ॥

सव्यापारामहनि न तथा पीडयेन्मद्वियोगः
शङ्के रात्रौ गुरुतरशुचं निर्विनोदां सखीं ते ॥
मत्सन्देशैस्सुखयितुमलं पश्य साध्वीं निशीथे
तामुन्निद्रामवनिशयनां सौधवातायनस्थः ॥ ८७ ॥

And, idly wandering, strikes no measured tone,
But wakes a sad wild warbling of its own.

At times, such solace animates her mind
As widowed wives in cheerless absence find,
She counts the flowers, now faded on the floor,
That graced with monthly piety the door
Thence reckons up the period, since from home,
And far from her, was I compelled to roam,
And deeming, fond, my term of exile run,
Conceives my homeward journey is begun.

ANNOTATIONS.

Verse 586. That graced with monthly piety the door] The Hindus pay a species of adoration to many inanimate objects. Amongst others, the door-way or door post, receives such homage as is rendered by hanging up a flower or a garland there once a month

साधिक्षामां विरहशयने सन्निकीर्णैकपार्श्वां
प्राचीमूले तनुमिव कलामात्रशेषां हिमांशोः ॥
नीता रात्रिः क्षणमिव मया सार्द्धमिच्छारतैर्या
तामेवोष्णैर्विरहजनितैरश्रुभिर्यापयन्तीम् ॥ ८८ ॥

निःश्वासेनाधरकिशलयक्लेशिना विक्षिपन्तीं
शुद्धस्नानात् परुषमलकं नूनमागण्डलम्बम् ॥
मत्संभोगः क्षणमपि भवेत् स्वप्नजो ऽपीति निद्रा-

Lightened by tasks like these, the day proceeds,
But much a dread a bitterer night succeeds, 592
When thou shalt view her on the earth's cold breast,
Or lonely couch of separation rest,
Disturbed by tears those pallid cheeks that burn,
And visions of her dearer half's return 596
Now seeking sleep, a husband to restore,
And waking now, his absence to deplore,
Deprived of slumber by returning woes
Or mocked by idle phantoms of repose, 600
Till her slight form, consumed by ceaseless pain,
Shews like the moon, fast hastening to its wane
Crisp from the purifying wave, her hair
Conceals the charms, no more her pleasing care, 604

ANNOTATIONS

Verse 591 In this and some of the following passages, considerable liberty has been taken with the order of the original.

माक्लिश्यन्तीं नयनसलिलोत्पीडरुद्धावकाशाम् ॥ ८९ ॥

आद्ये बद्धा विरहदिवसे या शिखा दाम हित्वा
शापस्यान्ते विगलितशुचा या मयोद्वेष्टनीया ।
स्पर्शक्लिष्टामयमितनखेनासकृत् सारयन्तीं
गण्डाभोगात् कठिनविषमामेकवेणीं करेण ॥ ९० ॥

पादानिन्दोरमृतशिशिरान् जालमार्गप्रविष्टान्
पूर्वप्रीत्या गतमभिमुखं सन्निवृत्तं तथैव ।

And, with neglected nails, her fingers chase,
Fatigued, the tresses wandering o'er her face.

Firm winds the fillet, as it first was wove,
When fate relentless forced me from my love;
And never flowery wreaths, nor costly pearls,
Must hope to decorate the fettered curls;
Loosed by no hand, until, the law divine
Accomplished, that delighted hand is mine.

Dull as the flower when clouds through æther sweep,
Not wholly waking, nor resigned to sleep,
Her heavy eyelids languidly unclose
To where the moon its silvery radiance throws

ANNOTATIONS.

Verse 607. Firm winds the fillet, as it first was wove.] The Veni is a braid into which the long hair of the Hindustani women is collected, when they have lost their husbands. The dancing-girls also wear their hair in this manner.

Verse 616. To where the moon.] The moon is supposed to be the reservoir of amrita or ambrosia, and to furnish the gods and manes with the supply. It is replenished from the sun.

चक्षुः खेदात् सलिलगुरुभिः पक्ष्मभिश्छादयन्तीं
साभ्रेऽह्नीव स्थलकमलिनीं न प्रबुद्धां न सुप्ताम् ॥ ९१ ॥

सा संन्यस्ताभरणमबला कोमलं धारयन्ती
शय्योत्सङ्गे निहितमसकृद्दुःखदुःखेन गात्रम् ।
त्वामप्यस्रं जललवमयं मोचयिष्यत्यवश्यं
प्रायः सर्वो भवति करुणावृत्तिरार्द्रान्तरात्मा ॥ ९२ ॥

जाने सख्यास्तव मयि मनःसम्भृतस्नेहमस्मा-
दित्थम्भूतां प्रथमविरहे तामहं तर्कयामि ।

Mild through the chamber : once a welcome light ;
Avoided now, and hateful to her sight.

Those charms that glittering ornaments oppress,
Those restless slumbers that proclaim distress,
That slender figure worn by grief severe,
Shall surely gain thy sympathizing tear.
For the soft breast is swift to overflow,
In moist compassion, at the claims of woe.

The same fond wife as when compelled to part,
Her love was mine, I still possess her heart.
Her well-known faith this confidence affords,
Nor vain conceit suggests unmeaning words.

ANNOTATIONS.

sun, during the fortnight of the increase. On the full moon, the gods adore that planet for one night; and for the first day, all of them, together with the Pitris and Rishis, drink one kalá or digit daily, until the ambrosia is exhausted." Vayu Purána.

वाचालं मां न खलु सुभगम्मन्यभावः करोति
प्रत्यक्षं ते निखिलमचिराद्भ्रातरुक्तं मया यत् ॥ ९३ ॥

रुद्धापाङ्गप्रसरमलकैरञ्जनस्नेहशून्यं
प्रत्यादेशादपि च मधुनो विस्मृतभ्रूविलासम् ॥
त्वय्यासन्ने नयनमुपरि स्पन्दि शङ्के मृगाक्ष्या
मीनक्षोभाकुलकुवलयश्रीतुलामेष्यतीति ॥ ९४ ॥

वामश्चास्याः कररुहपदैर्मुच्यमानो मदीयै-
र्मुक्ताजाले चिरविरचितं त्याजितो दैवगत्या ॥

No boaster I! and time shall quickly teach,
With observation joined, how just my speech.

O'er her left limbs shall glad pulsations play,
And signs auspicious indicate the way; 632
And like the lotus trembling on the tide,
While its deep roots the sportive fish divide,

ANNOTATIONS.

Verse 631 O'er her left limbs shall glad pulsations play] Palpitations in the left limbs, and a throbbing in the left eye, are here described as auspicious omens, when occurring in the female: in the male, the right side is the auspicious side, corresponding with the ideas of the Greeks, thus described by Potter:—

"The third sort of internal omens were the Παλμοὶ or Παλμικὰ οἰωνίσματα, so called ἀπὸ τοῦ πάλλειν, 'from palpitating.' Such were the palpitations of the heart, the eye, or any of the muscles, called, in Latin, 'saltationes,' and βόμβος, or 'a ringing in the ears,' which in the right ear was a lucky omen: so also was the palpitation of the right eye, as Theocritus telleth us

'Ἄλλεται ὀφθαλμός μευ ὁ δεξιός.
My right eye twinkles."

सम्भोगान्ते मम समुचितो हस्तसंवाहनानां
यास्यत्यूरुः कनककदलीस्तम्भगौरश्चलत्वम् ॥ ९५ ॥

तस्मिन् काले जलद यदि सा लब्धनिद्रासुखा स्यात्
तथासीनः स्तनितविमुखो याममात्रं सहेथाः ॥
मा भूदस्याः प्रणयिनि मयि स्वप्नलब्धे कथञ्चित्
सद्यः कण्ठच्युतभुजलताग्रन्थि गाढोपगूढम् ॥ ९६ ॥

तामुत्थाप्य स्वजलकणिकाशीतलेनानिलेन
प्रत्याश्वस्तां सममभिनवैर्जालकैर्मालतीनाम् ॥
विद्युत्कम्पस्तिमितनयनां त्वत्सनाथे गवाक्षे

So tremulous throbs the eye's enchanting ball,
Loose o'er whose lids neglected tresses fall.

Soothed by expected bliss, should gentle sleep
O'er her soft limbs and frame exhausted creep,
Delay thy tidings, and suspend thy flight,
And watch in silent patience through the night.
Withhold thy thunders, lest the awful sound
Her slumber banish, and her dreams confound,
Where her fond arms, like winding shrubs, she flings
Around my neck, and to my bosom clings.

Behold her rising with the early morn,
Fair as the flower that opening buds adorn,
And strive to animate her drooping mind
With cooling rain-drops and refreshing wind,
Restrain thy lightnings, as her timid gaze
Shrinks from the bright intolerable blaze,

यत्तं धीरस्तनितवचनैर्मानिनीं प्रक्रमेथाः ॥ ९७ ॥

भर्तुर्मित्रं प्रियमविधवे विद्धि मामम्बुवाहं
तत्सन्देशान्मनसि निहितादागतं त्वत्समीपम् ॥
यो वृन्दानि त्वरयति पथि श्राम्यतां प्रोषितानां
मन्द्रस्निग्धैर्ध्वनिभिरबलावेणिमोक्षोत्सुकानि ॥ ९८ ॥

इत्याख्याते पवनतनयं मैथिलीवोन्मुखी सा
त्वामुत्कण्ठोच्छ्वसितहृदया वीक्ष्य सम्भाव्य चैवम् ॥

And murmuring softly, gentle sounds prepare,
With words like these to raise her from despair:—

'Oh, wife adored! whose lord still lives for thee;
'Behold his friend and messenger in me;
'Who now approach thy beauteous presence, fraught
'With many a tender and consoling thought!
'Such tasks are mine:—where absent lovers stray,
'I speed the wanderer lightly on his way;
'And, with my thunders, teach his lagging mind
'New hopes the braid of absence to unbind.

As beauteous Maithilí with glad surprise
Bent on the Son of air her opening eyes,
So my fair partner's pleased uplifted gaze
Thy friendly presence with delight surveys.

ANNOTATIONS.

Verse 660 The braid of absence' is the Veni: see Note on Verse 607

Verse 661 Maithilí is a name of Sitá, derived from Mithilá, the place of her nativity, and the modern Tirhut. The allusion relates to the discovery of her in Lanká, by Ráma's envoy, Hanumán, the Monkey chief, said to be the son of the Wind.

श्रोष्यत्यस्मात् परमवहिता सौम्य सीमन्तिनीनां
कान्तोदन्तः सुहृदुपगतस्सङ्गमात् किञ्चिदूनः ॥ ९९ ॥

तामायुष्मन् मम च वचनादात्मनश्चोपकर्तुं
ब्रूया एवं तव सहचरो रामगिर्य्याश्रमस्थः ।
अव्यापन्नः कुशलमवले पृच्छति त्वां वियुक्तां

She smiles, she speaks, her misery foregoes,
And deep attention on thy words bestows:
For such dear tidings happiness impart,
Scarce less than mutual meeting to the heart.

Being, of years protracted, aid thy friend,
And with my words thine own suggestions blend!
Say thus: 'Thy lord o'er Ráma's mountain strays,
'Nor cares but those of absence blight his days.
'His only wish by me his friend to know,
'If he is blest with health, that thou art so:

ANNOTATIONS.

Verse 668. Scarce less than mutual meeting to the heart.] They have a proverb similar to this in the Hindustanee language, "A letter is half a meeting." The expression is common in the poetry of the Rekhta, and occurs thus in a Ghazal by Jurat:

کتنی ہی کہ مکتوب بھی ہے نصف ملاقات

It also exists in the Arabic language; and is thus given in one of the Exercises of Captain Lockett's Translation of the Miat Ámil, and the Sharah Miat Ámil, or an Arabic Grammar and Commentary:

المراسلة كما قيل نصف الملاقات

"Correspondence, they say, is half an interview."

भूतानां हि क्षयिषु करणेष्वाद्यमाश्वास्यमेतत् ॥ १०० ॥

अङ्गेनाङ्गं सुतनु तनुना गाढतप्तेन तप्तं
सास्रेणाश्रुद्रुतमविरतोत्कण्ठमुत्कण्ठितेन ॥
दीर्घोच्छ्वासं समधिकतरोच्छ्वासिना दूरवर्ती
सङ्कल्पैस्ते विशति विधिना वैरिणा रुद्धमार्गः ॥ १०१ ॥

शब्दाख्येयं यदपि किल ते यः सखीनां पुरस्तात्
कर्णे लोलः कथयितुमभूदाननस्पर्शलोभात् ॥

'For still this fear especially must wait
'On every creature of our passing state.

'What though to distance driven by wrath divine,
'Imagination joins his form with thine.
'Such as I view, is his emaciate frame;
'Such his regrets; his scorching pangs the same;
'To every sigh of thine his sigh replies,
'And tears responsive trickle from his eyes.

'By thee unheard, by those bright eyes unseen,
'Since fate resists, and regions intervene,
'To me the message of his love consigned
'Pourtrays the sufferings of his constant mind.

ANNOTATIONS.

Verse 675 For still this fear especially must wait.] It is to be recollected here, that even these heavenly Beings are of a perishable nature, and subject to the infirmities of existence. The whole are swept away at each Mahá-pralaya, or destruction of the Universe,

Which, like the baseless fabric of a vision,
Leaves not a wreck behind.

सो ऽतिक्रान्तः श्रवणविषयं लोचनाभ्यामदृश्य-
स्त्वामुत्कण्ठाविरचितपदं मन्मुखेनेदमाह ॥ १०२ ॥

श्यामास्वङ्गं चकितहरिणीप्रेक्षिते दृष्टिपातान्
गण्डच्छायां शशिनि शिखिनां बर्हभारेषु केशान् ॥
उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान्

'Oh! where he present, fondly would he seek,
'In secret whisper, that inviting cheek; 688
'Woo thee in close approach, his words to hear,
'And breathe these tender accents in thine ear.'

"Goddess beloved! how vainly I explore
"The world, to trace the semblance I adore. 692
"Thy graceful form the flexile tendril shews,
"And like thy locks the peacock's plumage glows,
"Mild as thy cheeks, the moon's new beams appear,
"And those soft eyes adorn the timid deer, 696

ANNOTATIONS.

Verse 695. Mild as thy cheeks, the moon's new beams appear.] Comparing a beautiful face to the moon has been supposed peculiar to Oriental Poets. Instances, however, may be found in English verse: perhaps that passage in Pope where, speaking of an amiable female and the moon, he says, "Serene in virgin modesty she shines," may not be exactly in point, although the general idea is similar. Spenser, however, is sufficiently precise:

Her spacious forehead, like the clearest moon,
Whose full-grown orb begins now to be spent,
Largely displayed in native silver shone,
Giving wide room to beauty's regiment.

हन्तैकस्थं क्वचिदपि न ते चण्डि सादृश्यमस्ति ॥ १०३ ॥
त्वामालिख्य प्रणयकुपितां धातुरागैश्शिलाया-
मात्मानं ते चरणपतितं यावदिच्छामि कर्तुम् ॥
अस्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यते मे

" In rippling brooks thy curling brows I see,
" But only view combined these charms in thee
" E'en in these wilds our unrelenting fate
" Proscribes the union, love and art create. 700
" When, with the colours that the rock supplies,
" O'er the rude stone thy pictured beauties rise,
" Fain would I think, once more we fondly meet,
" And seek to fall in homage at thy feet;— 704

ANNOTATIONS.

Verse 698. But only view combined these charms in thee.] This turn of the compliment, closely faithful to the original, conveys a high idea of the gallantry of a Hindu Bard, and as the gallantry cannot be the ten times repeated retail of romantic folly or chivalrous phrensy it may be considered as the natural expression of unsophisticated tenderness. We have in these lines a complete description of beauty, agreeably to Hindu fancy, and I do not think the series of comparisons will much suffer by being contrasted with any similar series in classical or modern writers.

Verse 701. When, with the colours that the rock supplies.] "Having painted you with mineral colours" (धातुरागैः), that is, according to the Commentators, with 'red chalk,' &c. Our very limited acquaintance with the high land which is the scene of the Yaksha's exile prevents our specifying the mineral substances which he may be supposed to have employed. The expression in the text, however, is one of many circumstances that render it probable that the mountains which run across the northernmost part of the Peninsula are rich in the objects of mineralogical inquiry. We know that copper mines have been discovered in the eastern extremity of them, the ore of which is very productive. The Salagram stones, or Ammonites, are found in the Narmadá, and the several kinds of Makshacas, a class of ores not

क्रूरस्तस्मिन्नपि न सहते सङ्गमं नौ कृतान्तः ॥ १०४ ॥
धारासिक्तस्थलसुरभिणस्त्वन्मुखस्यास्य बाले
दूरीभूतं प्रतनुमपि मां पञ्चबाणः क्षिणोति ॥

"In vain,—for envious tears my purpose blight,
"And veil the lovely image from my sight.

"Why should the god who wields the five-fold dart
"Direct his shafts at this afflicted heart, 708

ANNOTATIONS.

yet investigated, are usually called नदीज and तापीज or 'River-born,' and 'Tapti-born,' in reference to their being found in the course of the Tapti river

Verse 707 Why should the god who wields the five-fold dart] Kamadeva, the Hindu Cupid, is represented as the Eros of the Greeks, armed with a bow and arrows. These weapons are of peculiar construction, and most poetically formed. The bow is of sugar-cane, the bow-string consists of a line of bees, and the arrows are tipped each with a separate flower The weapons and application of the allegory will be best explained by a verse in Sir William Jones's Hymn to this deity:

He bends the luscious cane, and twists the string
With bees how sweet, but, ah! how keen their sting!
He with five flowrets tips the ruthless darts,
Which through five senses pierce enraptured hearts.
Strong Chumpa, rich in odorous gold,
Warm Amra, nursed in heavenly mould,
Dry Nagesar in silver smiling,
Hot Kiticum, our sense beguiling,
And last, to kindle fierce the scorching flame
Love shaft, which gods bright Bela name.

In the Romaunt of the Rose there is something of a similar allegory Cupid is armed with "ten brode arrows;" of which, "five were shaven well and dight," and of a nature to produce virtuous attachment, while the other five, "also black as fiend in hell," were 'Pride,' 'Villanie,' &c., and of pernicious properties.

घर्म्मान्ते ऽस्मिन् विगणय कथं वासराणि व्रजेयु-
र्दिक्संसक्तप्रविततघनव्यस्तसूर्य्यातपानि ॥ १०५ ॥

मामाकाशप्रणिहितभुजं निर्दयाश्लेषहेतो-
र्लब्धायास्ते कथमपि मया स्वप्नसन्दर्शनेषु ॥
पश्यन्तीनां न खलु बहुशो न स्थलीदेवतानां
मुक्तास्थूलास्तरुकिसलयेष्वश्रुलेशाः पतन्ति ॥ १०६ ॥

भित्त्वा सद्यः किसलयपुटान् देवदारुद्रुमाणां
ये तत्क्षीरस्रुतिसुरभयो दक्षिणेन प्रवृत्ताः ॥

" Nor spare to agonize an aching breast,
" By sultry suns and banishment oppressed?
" Oh, that these heavy hours would swiftly fly,
" And lead a happier fate, and milder sky!

" Believe me, dearest, that my doom severe
" Obtains from heavenly eyes the frequent tear,
" And where the spirits of these groves attend
" The pitying drops in pearly showers descend,
" As oft in sleep they mark my outstretched arms,
" That clasp in blissful dreams thy fancied charms,
" Ply through the air, and fold in fond embrace
" Impassive matter and etherial space.

" Soft and delightful to my senses blows
" The breeze that southward wafts Himálaya's snows,

ANNOTATIONS.

Verse 715. And where the spirits of these groves attend.] Sthalí Devatás are literally, "the deities of the soil;" so completely has Hindu, like Grecian faith, peopled inanimate nature.

आलिङ्ग्यन्ते गुणवति मया ते तुषाराद्रिवाताः
पूर्वं स्पृष्टं यदि किल भवेदङ्गमेभिस्तवेति ॥ १०७ ॥

संक्षिप्येत क्षणमिव कथं दीर्घयामा त्रियामा
सर्वावस्थास्वहरपि कथं मन्दमन्दातपं स्यात् ॥
इत्थं चेतश्चटुलनयने दुर्लभप्रार्थनं मे
गाढोष्माभिः कृतमशरणं त्वद्वियोगव्यथाभिः ॥ १०८ ॥

नन्वात्मानं बहु विगणयन्नात्मना नावलम्बे
तत् कल्याणि त्वमपि सुतरां मा गमः कातरत्वम् ॥

"And rich impregnated with gums divine,
"Exuding fragrant from the shattered pine,
"Diffuses sweets to all, but most to me;—
"Has it not touched? does it not breathe of thee?

"What are my tasks?—to speed the lagging night,
"And urge impatiently the rising light:
"The light returned, I sicken at the ray,
"And shun as eagerly the shining day:
"Vain are my labours in this lonely state;
"But fate proscribes, and we must bow to fate.

"Let then my firmness save thee from despair,
"Who trust myself, nor sink beneath my care:

ANNOTATIONS.

Verse 733. Let then my firmness save thee from despair.] We are scarcely prepared for the sudden fortitude of the Yaksha; but it is not by any means unnatural. The task of consoling persons in affliction necessarily diverts the mind from its own distress.

Reference

कस्यात्यन्तं सुखमुपगतं दुःखमेकान्ततो वा
नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण ॥ १०९ ॥

"Trust to futurity, for still we view
The always wretched, always blest, are few
" Life like a wheels revolving orb, turns round,
" Now whirled in air, now dragged along the ground

ANNOTATIONS.

Reference to the principle is very frequent in the writings of the Hindus. The Átma-a Bodha, or Knowledge of Spirit, a small treatise which contains the ethical part of the Vedanta philosophy and which has been translated and published by Dr Taylor concludes with this stanza—

दिग्देशकालाद्यनपेक्ष्य सर्वगं
शीतादिहृन्नित्यसुखं निरञ्जनम् ।
यः स्वात्मतीर्थं भजते विनिष्क्रियः
स सर्ववित् सर्वगतोऽमृतो भवेत्

"He who has made the pilgrimage of his own spirit, a pilgrimage in which there is no concern respecting situation, place or time which is everywhere in which neither cold nor heat are experienced which bestows perpetual happiness and freedom from sorrow he is without action knows all things, pervades all things, and obtains eternal beatitude"

A fine passage inculcating the same feeling occurs in Menu ch. viii. 84 where the legislator exhorts a witness to speak the truth:—

आत्मैव ह्यात्मनः साक्षी गतिरात्मा तथात्मनः ।
मावमंस्थाः स्वमात्मानं नृणां साक्षिणमुत्तमम् ॥

"The soul itself is its own witness; the soul itself is its own refuge: offend not thy conscious soul, the supreme internal witness of men." Sir William Jones's Translation.

Verse 737] Plutarch, in his Consolation to Apollonius, has a similar idea, in similar words:

Τροχου [γαρ] περιστρεφομενου ἄλλοτ' ἀλλη
Αψις ὑπερθε γιγνετ' ἄλλοτ' ἀλλη.

The wheel of Life is ever on the round,
While one side's up, the other's on the ground.

शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ
मासानेतान् गमय चतुरो लोचने मीलयित्वा ॥
पश्चादावां विरहगुणितं तं तमात्माभिलाषं
निर्वेक्ष्यावः परिणतशरच्चन्द्रिकासु क्षपासु ॥ ११० ॥
भूयश्चापि त्वमसि शयने कण्ठलग्ना पुरा मे
निद्रां गत्वा किमपि रुदती सस्वरं विप्रबुद्धा ॥
सान्तर्हासं कथितमसकृत् पृच्छतश्च त्वया मे

"When from his serpent couch, that swims the deep,
"Śárangí rises from celestial sleep;
"When four more months, unmarked, have run their course;
"To us all gloom—the curse has lost its force.
"The grief from separation born expires,
"And Autumn's nights reward our chaste desires.
"Once more I view thee, as mine eyes unclose,
"Laid by my side, and lulled by soft repose;
"And now I mark thee startle from thy sleep,
"Loose thy enfolding arms, and wake to weep:
"My anxious love long vainly seeks reply;
"Till, as the smile relumes that lucid eye,

ANNOTATIONS.

Verse 740. The serpent couch is the great snake Ananta, upon which Vishńu, or, as he is here called, the *Holder of the bow Śárnga* (the horn bow), reclines, during four months, from the 11th of Asharha to the 11th of Kartik, or, as it has occurred in 1813 (the year in which the first edition was printed) from the 23d of June to the 20th of October. The sleep of Vishńu, during the four months of the period called rains in Hindustan, seems to bear an emblematical relation to that season. It has been compared to the Egyptian Hieroglyphical account of the sleep of Horus, typical of the annual overflow of the Nile, by the late Mr Paterson in his ingenious Essay on the Origin of the Hindu Religion. Asiatic Researches, vol. viii.

दृष्टस्वप्ने कितव रमयन् कामपि त्वं मयेति ॥ १११ ॥

एतस्मान्मां कुशलिनमभिज्ञानदानाद्विदित्वा
मा कौलीनादसितनयने मय्यविश्वासिनी भूः ॥
स्नेहानाहुः किमपि विरहव्यापदस्ते ह्यभोग्या
इष्टे वस्तुन्युपचितरसाः प्रेमराशीभवन्ति ॥ ११२ ॥

कच्चित् सौम्य व्यवसितमिदं बन्धुकृत्यं त्वया मे
प्रत्यादेशान्न खलु भवतो धीरतां तर्कयामि ॥

" Thy arch avowal owns, that jealous fear
" Affrighted slumber, and aroused the tear

" While thus, O goddess with the dark black eyes!
" *My fond assurance confidence supplies,*
" Let not the tales that idle tatlers bear,
" Subvert thy *faith*, nor teach thee *to despair*
" True love, no time nor distance can destroy,
" And, independent of all present joy,
" It grows in absence, as renewed delight,
" Some dear memorials, some loved lines excite"

Such, vast Dispenser of the dews of heaven!
Such is my suit, and such thy promise given
Fearless, upon thy friendship I rely,
Nor ask that promise, nor expect reply

ANNOTATIONS.

Verse 764. Nor ask that promise nor expect reply] We cannot help pausing here to remark the ingenuity of the Poet in the conduct of his work. He sets out with excusing the apparent absurdity of the Yaksha's addressing himself to a Cloud as to a rational being by

निश्शब्दोऽपि प्रदिशसि जलं याचितश्चातकेभ्यः
प्रत्युक्तं हि प्रणयिषु सतामीप्सितार्थक्रियैव ॥ ११३ ॥

आश्वास्यैनां प्रथमविरहोदग्रशोकां सखीं मे
शैलादस्मात् त्रिनयनवृषोत्खातकूटान्निवृत्तः ॥
साभिज्ञानप्रहितकुशलैस्तद्वचोभिर्ममापि
प्रातः कुन्दप्रसवशिथिलं जीवितं धारयेथाः ॥ ११४ ॥

To thee the thirsty Chátakas complain;
Thy only answer is the falling rain -
And still such answer from the good proceeds,
Who grant our wishes, not in words, but deeds.

Thy task performed, consoled the mourner's mind,
Haste thy return these solitudes to find:
Soar from the mountain, whose exalted brow
The horns of Śiva's bull majestic plough,
And, hither speeding, to my sorrowing heart.
Shrunk like the bud at dawn, relief impart,

ANNOTATIONS.

Introducing a pleasing and natural sentiment: see Verse 32. The Cloud has now received his charge, and something is expected by way of reply, expressive either of refusal or assent. To have given the Cloud any thing like the faculty of speech, would have been straining probability overmuch, and we see in the above lines with what neatness Kálidása has extricated himself from the dilemma.

Verse 773. Thus Ovid, in his Tristia:—

Prospera sic vobis maneat Fortuna, nec unquam.
Contacti simili sorte, rogetis opem.

So may on thee propitious fortune wait,
Nor may'st thou need such aid, nor mourn so sad a fate!

एतत्कृत्वा प्रियसमुचितं प्रार्थनं चेतसो मे
सौहार्द्दाद्वा विधुर इति वा मय्यनुक्रोशबुद्ध्या ॥
इष्टान् देशान् विचर जलद प्रावृषा सम्भृतश्री-
र्मा भूदेवं क्वचिदपि न ते विद्युता विप्रयोगः ॥ ११५ ॥

श्रुत्वा वार्तां जलदकथितां तां धनेशोऽपि सद्यः
शापस्यान्तं सदयहृदयः संविधायास्तकोपः ॥
संयोज्यैतौ विगलितशुचौ दम्पती हृष्टचित्तौ
भोगानिष्टानविरतसुखं भोजयामास शश्वत् ॥ ११६ ॥

॥ इति श्रीकालीदासविरचितं मेघदूताभिधं महाकाव्यं सम्पूर्णम् ॥

With welcome news my woes tumultuous still,
And all my wishes tenderly fulfil!
Then, to whatever scenes invite thy way,
Waft thy rich stores, and grateful glooms convey,
And ne'er may destiny, like mine, divide
Thy brilliant spouse, the lightning, from thy side!

This said, he ceased—the messenger of air
Conveyed to Alaká his wild despair:
The god of wealth, relenting, learnt his state,
And swift curtailed the limit of his fate,
Removed the curse, restored him to his wife,
And blest with ceaseless joy their everlasting life.

THE END.

A

VOCABULARY

(SANSKRIT AND ENGLISH)

OF THE

WORDS WHICH OCCUR IN THE FOREGOING PAGES.

AN EXPLANATION

OF THE

ABBREVIATIONS USED IN THIS VOCABULARY.

adj	adjective
adv.	adverb
agt.	a noun of agency, or verbal adjective.
âtm.	âtmane-pada.
cl.	class, or conjugation
comp.	composition
compar	comparative
du	dual.
cp	compound, consisting for the most part of two or more words and generally referrible to that class of compounds called Bahuvrîhi.
f	feminine.
fut	future.
fut. p p	future passive participle
imp.	imperative.
ind.	indeclinable.
ind. p p	indeclinable preter participle.
indef	indefinite.
m.	masculine
m. f	masculine and feminine.
m. n.	masculine and neuter
n.	neuter
p	participle
p p	past, or passive participle
par	parasmai pada.
pass	passive voice
pl.	plural.
pot	potential.
pres	present.
pres p	present participle.
pret	preterite.
prep.	preposition.
pron.	pronoun
pronom.	pronominal.
rel.	relative.
s.	substantive
sin.	singular
1 c	1st case, or nominative.
2 c	2d case, or accusative
3 c	3d case, or instrumental.
4 c.	4th case, or dative
5 c	5th case, or ablative.
6 c	6th case, or genitive
7 c.	7th case, or locative
8 c.	8th case, or vocative
1 cl.	1st class of conjugation.
2 cl.	2d class, &c.

VOCABULARY, SANSKRIT AND ENGLISH

—

अंस s m The shoulder

अंशुक s n A leaf. अंशुकानि 2 c pl.

अकार्षीत् 1 pret. par. of कृ 8 cl. Make

अखण्ड p p (of खण्ड with अ) Unbroken. अखण्डैः 3 c. pl n

अग्नि s m. Fire, heat. अग्निः 1 c. sn. अग्निम् 2 c sn.

अग्र s n Top, summit, upper part, point, tip. अग्रात् 5 c sn. अग्राणि 1 c. pl. adj First, early. Chief, principal. Excellent, best.

अङ्क s n A mark, sign, note. अङ्कात् 5 c. sn.

अङ्कित p p (of अङ्क) Marked, impressed. अङ्कितम् 2 c sn m. अङ्कितेषु 7 c pl n.

अङ्ग s n The body. A limb, member. अङ्गम् 1 or 2 c. sn. अङ्गेन 3 c. sn. अङ्गे 7 c. sn.

अङ्गना s f A woman. अङ्गनाभिः 3 c. pl. अङ्गनानाम् 6 c. pl.

अचल s m. A mountain. अचलः 1 c. sn. अचलम् 2 c. sn.

अचिरात् ind. Shortly, in a little while.

अचेतन adj Inanimate. अचेतनेषु 7 c. pl. m. or n.

अच्छ adj Clear, transparent.

अजिन s n Skin, hide.

अञ्जन s n. Collyrium, antimony, applied to the eyelashes to darken and improve them: a universal article of the Eastern toilet.

अट्टहास s m A loud laugh in which the teeth are all displayed. अट्टहासः 1 c sn.

अतस् ind. Hence, on this account, therefore.

अति prep Beyond, over. Very.

अतिक्रम् ind p p. of क्रम् Pass, with अति Beyond. अतिक्रान्त p p Gone beyond. अतिक्रान्तः 1 c. sn. m.

अतितराम् ind Much, excessively, exceedingly.

अतिथि s m. A guest. अतिथिः 1 c. sn.

अतीत p p (of इ Go with अति Beyond) Passed over, gone beyond. —स्य 6 c. sn m.

अत्यन्त adj Endless, uninterrupted. अत्यन्तम् 1 c. sn. n.

अत्यादित्य adj Sun surpassing, excelling the sun in brightness. अत्यादित्यम् 1 c. sn. n.

अत्र ind. Here.

अदृश्य fut. p p (of दृश् with अ) Not to be seen. अदृश्यः 1 c sn. m.

अद्रि s. m. A mountain. अद्रेः 6 c. sn. अद्रौ 7 c. sn.

अद्रिग्रहणगुरुभिः 3 c. pl. m. ep. of गर्जितैः (Augmented by the echoes of the mountain.)

अधम adj Low, worthless. अधमे 7 c. sn. m.

अधर s m. The lower lip. अधरोष्ठ The lower and upper lip, the lips.

अधस् ind. Down, downwards, below, beneath.

अधि prep On, over, above, upon.

अधिक adj Exceeding, excessive.

अधिकार s m. Charge, office, post of authority

अधिगुण adj. Excellent, virtuous, worthy. अधिगुणे 7 c. sin. m.

अधिवसेत् pot par of वस 1 cl Dwell, with अधि Settle, sit or perch upon.

अधीन adj. Dependent.

अधुना ind. Now, at present.

अध्यास्ते pres âtm. of आस 2 cl. Sit, with अधि.

अध्वन् s m. A road.

अनल्पसंचितधने ep. of शूद्रे

अन् ind. No, not, un, in.

अनतिक्रमणीया ep of नियतिः

अनपेक्ष्य ind. p. p. (of ईक्ष See, with अप and अन्) Not regarding, irrespective of.

अनभिज्ञ adj. Ignorant, unacquainted with. अनभिज्ञैः 3 c. pl. m.

अनभिज्ञातगुणदोषान् ep. of [illegible].

अनल्प adj. Not a little.

अनुद्विग्न adj. Bold, unmoved at.

अनिभृतमनु ep. of विभु

अनिर्मल adj. Impure, turbid. अनिर्मलैः 3 c. pl. n.

अनिल s m. Wind, breeze. अनिलः 1 c. sin. अनिलेन 3 c. sin. अनिलैः 3 c. pl.

अनु prep. After, like, along.

अनुकूलम् ind. Along the bank.

अनुकनखलम् ind. After Kanakhala.

अनुकूल adj. Favourable, propitious, kindly disposed, friendly. अनुकूलः 1 c. sin. m.

अनुकृति s f. Imitation.

अनुक्रोश s m. Tenderness, compassion.

अनुग agt. Following; settling upon.

अनुचर s m. A follower, a servant. अनुचरः 1 c. sin.

अनुरूप adj. Fit, suitable. अनुरूपम् 2 c. sin. m.

अनुविद्ध p. p. (of विध Pierce with अनु) Set, studded, interlaced, ornamented. अनुविद्धम् 1 c. sin. n.

अनुसर imp par of सृ 1 cl Go, with अनु Follow, pursue, move onwards. अनुसरेत् pot.

अन्तराय s. m. Interposal, interposition, intervention.

अन्त s m. End, close, period, termination. अन्तः 1 c. sin. अन्तम् 2 c. sin. अन्ते 7 c. sin.

अन्तःशुद्ध p. p. (of शुध with अन्तर्) Pure within, purified inwardly. अन्तःशुद्धः 1 c. sin. m.

अन्तर् and before certain consonants अन्तः or अन्तस् ind. Within.

अन्तर s n. Interval, intermediate space. अन्तरम् 1 c. sin.

अन्तरात्मन् s m. The internal feelings, the heart or mind. अन्तरात्मा 1 c. sin.

अन्तर्वेश्मन् s. n. An inner apartment, the interior of a building.

अन्तर्बाष्प ep. of अनुचर (Suppressing his tears)

अन्तस्ताप s m. Inward heat, burning pain or sorrow. अन्तस्तापात् 5 c. s. n.

अन्तर्गतम् ep. of ज्ञानम्

अन्तःस्थले ep. of ज्ञाने

अन्य pronom. Other, another. अन्यः 1 c. sin. m. अन्यस्मिन् 7 c. sin. m.

अन्यथा ind. Otherwise.

अन्यथावृत्ति ep. of चेतः (Altered, disturbed, subject to strong emotion)

अन्यरूप adj. Changed, altered. —म् 2 c. s. n./

अन्वित p. p. (of इ Go, with अनु After) Possessed. अन्वितानाम् 6 c. pl. m.

अप् s f. pl. only, Water. अपाम् 6 c.

अप prep. Off, from, away

अपगम s m. Departure, removal.

अपनयन s n. A taking away, a removing

अपरिगणयत् pres p par of गण 10 cl Reckon, count, calculate, with परि and अ. —यन् 1 c. sin. m.

अपाङ्ग s. m. The outer corner of the eye. अपाङ्गम् 1 or 2 c. sin. अपाङ्गैः 3 c. pl.

अपाङ्गदर्शन s. m. A side-glance, a leer.

अपाय s. m. Departure, withdrawment, disappearance. अपाये 7 c. sin.

अपि ind. Even, though, although. Also. Assuredly. Simply. *It sometimes implies* Earnest interrogation or inquiry. *An expletive.*

अपेक्षा s. f. Regard, consideration. अपेक्षया 3 c. sin.

अप्रमत्त adj. Unremitting. —त्तम् 2 c. sin. m.

अबल adj. Weak, feeble.

अबला s. f. A woman. A wife. अबले 8 c. sin.

अभाव s. m. Non-existence, want, absence. अभावे 7 c. sin.

अभि prep. Over, above, upon. Against, before.

अभिख्या s. f. Beauty. Brilliancy. —ख्याम् 2 c. sin.

अभिघात s. m. A hurt. अभिघातम् 2 c. sin.

अभिज्ञान s. n. A mark, sign, signal, or token whereby a thing or person is known.

अभिधा s. f. Name, title.

अभिनव adj. New, young. अभिनवैः 3 c. pl. m.

अभिमत p. p. (of मन with अभि) Wished, desired, approved, liked, relished.

[illegible] cp. of [illegible]

अभिमुख adj. Fronting. अभिमुखम् 1 c. sin. n. used adverbially, Facing, fronting, towards. अभिमुखगत Opposite, over against.

अभिरूप adj. Beautiful. अभिरूपा 1 c. sin. f.

अभिलाषिन् adj. Desirous, covetous, greedy. अभिलाषी 1 c. sin. m.

अभिसंवीत p. p. (of व्ये with अभि) Embraced, embracing, shrouding. अभिसंवीतेन 1 c. sin. m.

[illegible] p. p. (of [illegible] Shake, with अभि) Playful, sportive, unsteady.

अभूत् 3 pret. par. of भू Be.

अभोग्य fut. p. p. (of भुज् Enjoy, with अ) Not to be enjoyed. अभोग्याः 1 c. pl. m.

अभ्यन्तर s. n. Inner part, middle. —रम् 2 c. sin.

अभ्यषिञ्चत् 1 pret. par. of सिच् 6 cl. Sprinkle, with अभि.

अभ्यसूयक adj. Angry, vexed, impatient. अभ्यसूयकः 1 c. sin. m.

अभ्युद्यत p. p. (of यम् Restrain, with उद् and अभि) Prepared, exerting one's self. अभ्युद्यतस्य 6 c. sin. m.

अभ्युपेत p. p. (of इ Go, with उप and अभि) Promised, agreed.

अभ्युपेतार्थकृताः 1 c. pl. m. Pledged to the fulfilment of a request.

अभ्येति pres. par. of इ 2 cl. Go, with अभि Before. यावत् अभ्येति [illegible] may signify, As long as the sun continues in sight, i.e. until sunset, or, until the sun comes into sight, i.e. until sunrise.

अभ्र s. n. A cloud.

अभ्रंलिह adj. Cloud-licking, who or what touches or sweeps the clouds.

[illegible] cp. of अभ्रंलिह.

अमर s. m. A deity, an immortal.

[illegible] cp. of [illegible]

अमुम् 2 c. sin. m. (of अदस् pron.) That, that.

अमृत adj. Immortal. अमृतः 1 c. sin. m. s. n. Ambrosia, nectar, the liquor of immortality.

अमोघ adj. Not vain or fruitless, effectual. अमोघैः 3 c. pl. m.

अम्बु s. n. Water.

अम्बुवाह s. m. A cloud. अम्बुवाहम् 2 c. sin.

अम्भस् s. n. Water. अम्भः 2 c. sin.

अम्भोज s. n. A lotus.

[illegible] cp. of [illegible]

अयम् 1 c sin m (of इदम् pron) This.

अयमित p p (of यम caus form with अ) Untrimmed, unpaired unclipped.

अयमितनखेन cp of करेण

अरण्य s n. A forest. अरण्येषु 7 c pl.

अर्घ s m An oblation of various ingredients to a god or Brahman. अर्घाय 4 c. sin.

अर्घ्य s n A respectful oblation to gods or venerable men. अर्घ्यम् 1 c. sin.

अर्चिस् s n. A flame.

अर्थ s m. Thing affair, matter, object. Subject matter Request, suit. अर्थः 1 c. sin. अर्थाः 1 c pl

अर्थम् ind For, for the sake, on account.

अर्थित्व s n. Supplication, entreaty, the condition of a supplicant. अर्थित्वम् 2 c. sin.

अर्द्ध s n. Half.

अर्द्धेन्दु s m. A half moon a crescent.

अर्द्धेन्दुमौलि s m. Siva, the god whose diadem is a half moon. अर्द्धेन्दुमौलेः 6 c. sin.

अर्हसि pres par (of अर्ह 1 cl Deserve) Thou oughtest or must. Wilt thou?

अलक s m. n A curl, lock, tress. अलकम् 1 or 2 c. sin. अलकैः 3 c. pl.

अलकत्व s. n. The state of a curl or tress. अलकत्वात् 5 c sin.

अलका s f Name of a city, the capital of Kuvera. अलकाम् 2 c sin

अलकान्त s. m A ringlet, the end of a curl.

अलङ्घ्य fut p p. (of लघि with अ) Unsurmountable अलङ्घ्यम् 2 c sin. m.

अलम् ind Enough sufficient, able, competent, adequate equal to, sufficiently, thoroughly

अलस adj Lazy, sluggish slow, tardy

अल्पाल्प adj Very Little

अल्पाल्पभासम् cp of दृष्टिम्

अव prep Down.

अवकाश s m. Opportunity, means, occasion.

अवकीर्ण p p (of कॄ with अव) Scattered. अवकीर्णान् 2 c pl m

अवतीर्ण p p (of तॄ with अव) Descended. अवतीर्णाम् 2 c sin. f

अवधि s m. Period, term time अवधेः 6 c sin.

अवधूत p p (of धू with अव) Shaken waved, brandished. अवधूतैः 3 c pl n

अवनत p p (of नम with अव) Bending stooping, bowed अवनते 7 c sin. m.

अवनि s f The earth, the ground.

अवनिशयनाम् cp of आसीनाम्

अवन्ती s f Name of a city अवन्तीम् 2 c. s n

अव मंस्थाः 3 pret. dim. of मन Honour with अव Despise. The augment dropped by virtue of the particle मा

अवलम्ब agt Hanging down. अवलम्बाः 1 c. pl. m

अवलम्बिन् agt Hanging down. अवलम्बिनः 1 c. pl m

अवलम्बे pres atm of लबि 1 cl Hang with अव Support.

अवलेप s m Arrogant pretension, pride अवलेपान् 2 c. pl

अवश्यम् ind Certainly, necessarily undoubtedly inevitably

अवस्था s f State condition circumstance A part or hour of the day अवस्थाम् 2 c. sin. अवस्थया 3 c. sin अवस्थासु 7 c pl

अवहित p p (of धा with अव) Attentive heedful.

अविकल adj Full, complete —लम् 2 c. sin. m.

अविधवा s f Not a widow अविधवे 8 c sin.

अविरत p p (of रम with वि and अ) Ceaseless, continual, incessant uninterrupted.

अविरतोत्कण्ठम् cp of अङ्गम्

अविश्वासिन् adj Distrustful. —नी 1 c. sin f
अविहत p p (of हन् with वि and अ) Unobstructed, unimpeded.
अविहतगतिः cp of त्वद् Understood
अव्यापन्न p p (of पद् with आ वि and अ) Not dead, not quite extinct, just alive. अव्यापन्नः 1 c. s n. m. अव्यापन्नाम् 2 c. sin f
अशरण adj Destitute of refuge, defenceless, unsupported. अशरणम् 1 c. sin. m.
अशस्त्र adj Unarmed. अशस्त्रम् 2 c. sin m.
अशिशिर adj Hot, scalding. अशिशिरैः 3 c. pl n
अशिशिरता s f Heat. अशिशिरतया 3 c. sin
अशोक s m The Aśoka tree. अशोकः 1 c. sin
अश्र s n A tear. अश्रम् 2 c. sin अश्रैः 3 c. pl
अश्रु s m n A tear. अश्रुम् 2 c. sin. अश्रुभिः 3 c. pl
अश्रुद्रुतम् cp of अश्रु
अष्टाङ्ग adj Eightfold.
असकल adj Not total, partial.
असकलव्यक्ति 1 c. sin n cp of मुखम्
असकृत् ind. Not once, often, repeatedly, incessantly
असहन adj Impatient of, unable to endure. असहनाः 1 c. pl m.
असि pres par of अस् 2 cl Be.
असित adj Black (the reverse of white)
असितनयन adj Black-eyed. असितनयने 8 c. sin f
असुखिन् adj Unhappy. असुखिनम् 2 c. sin m.
असौ 1 c. s n f (of अदस्) It, this.
अस्त p p (of अस्) Removed, set aside.
अस्तकोप cp of अस्त (Laid aside anger)
अस्तम् ind. Disappearance, setting, vanishing
अस्मि pres par of अस् 2 cl. Be.
अस्त्री s f Not the feminine gender, i e masculine or neuter. अस्त्रियाम् 7 c. sin

अस्थान s n Out of place (*Here it means, Not at Prayaga.*)
अस्पृशन् 1 pres par of स्पृश् 6 cl Touch.
अस्मदीय adj Belonging to me, my. अस्मदीयम् 1 c. sin n.
अस्मात् 5 c sin m. n of इदम् pron This. From this, hence, on this account. अस्मिन् 7 c sin m n. अस्य 6 c sin m n. अस्याः 6 c sin f
अहन् s n. A day. अहः 1 c. sin. अहनि or अह्नि 7 c. sin.
अहम् 1 c. sin of अस्मद् pron I
अहह ind Alas!

आ

आ prep To, at, as far as, *governing the 5th case when prefixed to a noun*
आकाङ्क्षत् pres p par of काङ्क्ष् 1 cl with आ Long for, wish, desire. आकाङ्क्षन्तीम् 2 c. sin f
आकाश s m. Air, atmosphere
आकाशप्रणिहितभुजम् cp of भुज
आकुल adj Crowded, filled to confusion, Disturbed, disordered. Distressed. आकुलैः 3 c. pl.
आकुलग्रामचैत्या cp of दशार्णाः
आक्षिपत् pres p par of क्षिप् cl 6 Throw, with आ Catch at, grasp at. आक्षिपत्सु 7 c. pl m
आखण्डल s m. Indra. आखण्डलस्य 6 c sin.
आख्या s f Name, appellation.
आख्यात p p (of ख्या with आ) Said, spoken, declared, announced. आख्याते 7 c s n. m.
आख्येय fut p p. of the same verb. आख्येयम् 2 c. sin m.
आगत p p (of गम् with आ) Come, arrived. आगतम् 2 c sin m or n.

आगम s. m. Approach. आगमे 7 c. sin.

आगार s. m. A house, dwelling. —रम् 1 c. sin.

आघात s. m. A stroke, a blow.

आघ्राय ind. p. p. of घ्रा Smell, with आ.

आतप s. m. Sunshine.

आतपत्र s. n. A large umbrella, used in the East as a parasol.

आत्मन् s. m. Soul, self. आत्मा 1 c. sin. आत्मानम् 2 c. sin. आत्मना 3 c. sin. आत्मनः 6 c. sin.

आत्माभिलाष s. m. The soul's desire.

आददान pres. p. atm. of दा Give, with आ Take. आददानः 1 c. sin. m. आदातुम् inf. आदाय ind. p. p.

आदि in comp. Etcetera. आदेः 6 c. sin.

आद्य adj. First. आद्ये 7 c. sin. m. आद्या 1 c. sin. f. आद्यम् 1 c. sin. n.

आधान s. n. A taking, a receiving. Fructification, growth.

आधि s. m. Mental agony, anxiety.

आनन s. n. The face.

आपः 1 c. pl. of अप् s. f. Water.

आपन्न p. p. (of पद with आ) Unfortunate, afflicted.

आपन्नार्तिप्रशमनफलाः cp. of सम्पद् (Fruitful in relief to the pains of the afflicted).

आपृच्छस्व imp. atm. of प्रच्छ Ask, 6 cl. with आ Take leave of, bid adieu.

आबद्ध p. p. (of बन्ध with आ) Tied, bound.

आबद्धमाला cp. of बलाका (Forming a wreath.)

आभरण s. n. Ornament.

आभा s. f. Beauty.

आभोग s. m. Prominence, protuberance, convexity. आभोगात् 5 c. sin.

आमन्द्र adj. Low, deep-toned (as the grumbling of thunder clouds). आमन्द्राणाम् 6 c. pl. n.

आमोक्ष्यसि 2d fut. par. of मुच Discharge, emit, dart, let loose, with आ.

आमोद s. m. A diffusive perfume, a strong scent.

आम्र s. m. The mango-tree. आम्रैः 3 c. pl.

आम्रकूट s. m. Mango peak, name of a mountain. आम्रकूटः 1 c. sin.

आयत्त p. p. (of यत् with आ) Dependent. आयत्तम् 1 c. sin. m.

आयाम s. m. Length.

आयुष्मत् adj. Long lived, a friendly mode of address. आयुष्मन् 8 c. sin. m.

आरम्भ s. m. A commencement, beginning undertaking, enterprize, attempt, endeavour. आरम्भः 1 c. sin. आरम्भे 7 c. sin.

आराध्य ind. p. p. of राध Finish, with आ Worship, propitiate, gratify.

आरुह्य ind. p. p. of रुह with आ Mount, ascend, ride. आरूढ p. p. आरूढम् 2 c. sin. m. आरूढे 7 c. sin. m.

आरोहण s. n. Ascent. आरोहणेषु 7 c. pl.

आर्त p. p. irreg. (of ऋत Hate) Pained, afflicted. Disturbed, confounded. आर्ताः 1 c. pl. m.

आर्ति s. f. Pain, suffering.

आर्द्र adj. Wet, moist, bedewed. Reeking. Tender, soft. आर्द्रः 1 c. sin. m. आर्द्रैः 3 c. pl. m. आर्द्राः 2 c. pl. f.

आलप्स्यसे 2d fut. atm. of लभ Gain, with आ, Receive, obtain.

आलम्बन s. n. A supporting, a sustaining.

आलम्भ s. m. Slaughter, killing. आलम्भजाम् 2 c. sin. f. Produced from the slaughter.

आलिख्य ind. p. p. of लिख Write, with आ Pourtray, delineate, sketch.

आलिङ्गन s. n. An embracing.

आलिङ्गित p. p. (of लिङ्ग with आ) Embraced. आलिङ्गितानाम् 6 c. pl. s. n. An embrace.

आविष्कृतानि 2 c. pl. आविष्कृत्य ind. p p आविष्क्रियते pres pass

आली s f A row, a line

आलुप्यते pres pass of लुप् Disturb, with आ Confuse, bedim.

आलेख्य s n A painting. आलेख्यानाम् 6 c. pl.

आलोक s m A seeing, looking, sight, view, aspect. आलोके 7 c. sin.

आवर्ज्य ind. p p of वृज् 10 cl. Quit, with आ, Turn down sidewise

आवर्त s m. A whirlpool

आवर्तिका s f A whirlpool.

आवली s f A row, string, necklace.

आवाम् 1 c. du (of अस्मद् 1) We both.

आविर्भूत p p (of भू with आविस् Manifest) Appeared, manifested, become visible.

आविर्भूतमदनमुद्रा cp. of भ्रूः

आशा s f Hope, desire. A quarter, region. आशाम् 2 c. sin.

आश्वास s m. Confidence, trust, expectation. आश्वासः 1 c. sin.

आशु ind. Quickly, speedily

आश्रम s m. A hermitage, the abode of retired saints or sages. आश्रमवास adj. A sojourner amongst hermitages.

आश्लिष्ट p p. (of श्लिष् Embrace, cling, with आ) Embraced. Embracing, clinging to. *Verbs characterised by the anubandha* षि *may optionally use the passive participle in the sense of the present.*

आश्लिष्टवपुः cp. of वपुः

आश्लेष s m. Embracing, an embrace.

आश्वसत् pres p. par of श्वस् 2 cl. Breathe, with आ Revive, derive comfort. आश्वसन्त्यः 1 c. pl. f

आश्वास्य ind. p p (of श्वस् Breathe, caus. form with आ) Having consoled. fut. p p (of श्वस् Breathe, with आ) To be breathed out or uttered. आश्वास्यम् 1 c. sin. n.

आषाढ s m. The month Ashadha. आषाढस्य 6 c. sin.

आसन्न p p (of सद् Sit, with आ) Near. आसन्ने 7 c. sin. m.

आसादयत् pres p par (of सद् Go caus. form with आ) Obtaining, attaining, finding. आसादयन्ती 1 c. sin. f. आसाद्य ind. p. p. Having attained, reached, claimed, or received.

आसार s m. A hard shower. आसारेण 3 c. sin. आसारैः 3 c. pl.

आसारसिक्तक्षितिबाष्पयोगात् cp. of योग

आसीन pres p. atm. (of आस् 2 cl.) Sitting, seated, lying. आसीनः 1 c. sin. m. आसीनानाम् 6 c. pl. m.

आसेवते pres atm. of सेव् 1 cl. Serve, with आ Addict one's self.

आस्वाद s m. Taste, flavour, enjoyment, sweets.

आह He says, आहुः They say. See ब्रू in Gram.

आहत p p of हन् Strike, with आ. आहताषु 7 c. pl. m.

इ

इच्छा s f Wish, will, desire. इच्छाम् 2 c. sin.

इच्छति pres par of इष् 1 cl. Wish.

इतः ind. Hither, this way

इति ind. Thus. *A particle indicating words spoken, or thoughts entertained, expressed in the sentence immediately preceding it.*

इत्थम् ind. Thus, in this manner. इत्थंभूत Being or become thus, thus circumstanced or employed. इत्थंभूताम् 2 c. s. f.

इदम् 1 or 2 c. sin. n. This.

इन्दु s. m. The moon. इन्दौ 6 c. sin.

इन्दुलग्नेन्दिहस्ता cp. of पा

इन्द्र s. m. Indra. In comp Chiefest.

इन्द्रचाप s. m. Indra's bow, the rainbow

इन्द्रनील s. m. The sapphire. इन्द्रनीलैः 3 c. pl

इव ind. As like, as it were.

इष्ट p. p. (of इष) Wished, desired, longed for. इष्टान् 2 c. pl. m.

ई

ईक्षमाण pres. p. p. (of ईक्ष) Being beheld. ईक्षमाणाः 1 c. pl. m.

ईप्सित p. p. (of आप in desid. form,) Wished, desired.

ईश s. m. A lord. ईश 8 c. sin.

ईश्वर s. m. A lord, chief. ईश्वराः 1 c. pl

उ

उक्त p. p. (of वच) Said, spoken, asserted. उक्तम् 1 c. sin. n.

उग्रशोक adj. Sorely grieving. —काम् 2 c. sin. f.

उच्छ्रितभुजद्रुम cp. of वनम् (Having trees like outstretched arms)

उच्चैस् ind. High, tall, lofty. Great, much.

उच्छिलीन्ध्र s. n. A mushroom.

उच्छिलीन्ध्रावततम् cp. of महीम्

उच्छून adj. Swollen.

उच्छ्राय s. m. Height, elevation. Summit, peak, ridge. उच्छ्रायः 1 c. sin. उच्छ्रायैः 3 c. pl.

उच्छ्वसित p. p. (of श्वस Breathe, with उद्) Heaving, beating. Blooming, enlivened, gladdened. Unfastened, untied. s. n. An undoing, an unfastening.

उच्छ्वास s. m. A sigh.

उच्छ्वासित p. p. (of श्वस Breathe, caus. form with उद्) Breathless, out of breath. Much, excessively. Loosened, disjointed.

उच्छ्वासिन् adj. Full of sighs, sighing. उच्छ्वासिना 3 c. sin. n.

उज्जयिनी s. f. The city Oujein. उज्जयिन्याः 6 c. sin.

उडुम्बर s. m. The glomerous fig tree. उडुम्बराणाम् 6 c. pl.

उत् or उद् prep. Up. Off, from, out of.

उत्क adj. Desirous, eager, longing, wishing for. उत्काः 1 c. pl. m.

उत्कण्ठयति pres. par. of कठि 10 cl. with उद् Inspire with tender emotions. उत्कण्ठित p. p. Distressed, sorrowful, regretting, wishing, sorrowing for. उत्कण्ठितेन 3 c. sin. n.

उत्कण्ठा s. f. Desire, regret, a languishing or pining after an absent object.

उत्कण्ठाविवर्धनपदम् cp. of इदम्

उत्कण्ठोत्कम्पितहृदया cp. of सा

उत्कम्प s. m. Shake, tremor, agitation. उत्कम्पात् 5 c. sin.

उत्करण s. n. A furrowing, a turning up with a plough.

उत्क्षेप s. m. A throwing or tossing up. उत्क्षेपात् 5 c. s. n.

उत्खात p. p. (of खन Dig, with उद्) Dug or scraped up.

उत्तर pronom. Northern. उत्तरेण ind. Northwards.

उत्तम adj. High, eminent, exalted, supreme, excellent. Beautiful. उत्तमानाम् 6 c. pl. m.

उत्तमस्त्रीविरहया cp. of यया

उत्तीर्य ind. p. p. (of तॄ Traverse, with उद्) Having crossed.

उत्थाप्य ind. p. p. (of स्था Stand, caus. form with उद्) Having made to arise, having roused.

उत्थित p. p. (of स्था with उद्) Arisen. उत्थिते 7 c. sin. m.

उत्पतत् imp. par of पत् 1 cl. Fall, with उत् Arise, ascend. उत्पतति pres.

उत्पल s. n. A blue lotus. A water lily. उत्पलानाम् 6 c. pl.

उत्पश्यन्ति pres par of दृश् 1 cl. See, with उत् View, behold, foresee, anticipate.

उत्पाद्य ind. p. p. (of पद् Go, caus. form with उत्) Having caused or produced.

उत्पीड s. m. A gush.

उत्सङ्ग s. m. The haunch or part above the hip the flank. The side or edge. उत्सङ्गे 7 c. sin.

उत्सर्ग s. m. Discharge, voidance. उत्सर्गात् 5 c. sin.

उत्सुक adj. Anxious, longing for. Zealously active for the accomplishment of a gratifying object. उत्सुकानि 2 c. pl. n.

उत्सेक s. m. Excess, overflow.

उदक् ind. Northern.

उदक s. n. Water. उदकेषु 7 c. pl.

उदङ्मुख adj. Facing the north. —खः 1 c. sin. m.

उदञ्च् adj. North, northern. उदीचीम् 2 c. s. f.

उदन्त s. m. Tidings, intelligence. उदन्तः 1 c. sin.

उदय s. m. Rise, rising. उदये 7 c. sin.

उदयन s. m. Name of a king.

उद्गातुम् inf. of गै Sing with उत्. उद्गातुकाम adj. Wishing to sing.

उद्गार s. m. A vomiting or ejecting any thing from the mouth. Exhalation. उद्गारम् 2 c. sin.

उद्गारिन् adj. Ejecting any thing as saliva, breathing out, sending forth as exhalations. उद्गारिभिः 3 c. pl. m.

उद्गीर्ण p. p. (of गॄ Swallow, with उत्) Ejected, cast forth. Breathed out, exhaled. उद्गीर्णैः 3 c. pl. m.

उद्गृहीत p. p. (of ग्रह् Take, with उत्) Taken up, turned back, upraised.

[illegible] ep. of [illegible].

उद्घर्ष s. m. Friction.

उद्दाम adj. Unbridled, excessive. उद्दामानि 2 c. pl. n.

उद्दिष्ट p. p. (of दिश् with उत्) Mentioned, described. उद्दिष्टाम् 2 c. sin. f.

उद्धूत p. p. (of धू Shake, with उत्) Shaken off. Stirred up, stimulated.

उद्धूतपाप ep. of [illegible] (Shaken off their sins)

उद्यत p. p. (of यम् with उत्) Ready, prepared. उद्यताः 1 c. pl. m.

उद्यान s. n. A garden, grove. उद्यानम् 2 c. sin. उद्याने 7 c. sin.

उद्वर्तन s. n. A darting upwards.

उद्वह s. m. A son. उद्वहाः 1 c. pl.

उद्वेग s. m. Fear. Anxiety, distress, uneasiness.

उद्वेष्टनीय fut. p. p. (of वेष्ट् Enclose, with उत्) To be unbound. उद्वेष्टनीया 1 c. sin. f.

उन्निद्र adj. Sleepless. उन्निद्राम् 2 c. sin. f.

उन्मुख adj. Looking upwards. उन्मुखी 1 c. sin. f. उन्मुखीभिः 3 c. pl. f.

उन्मेष s. m. A winking or twinkle of the eyes.

उप prep. By, near.

उपकर्तुम् inf. of कृ Do, with उप Aid.

उपकार s. m. Aid, assistance. उपकारः 1 c. s. m.

उपगत p. p. (of गम् Go, with उप) Gone near, encountered, met, mingling [illegible] tamed. उपगतः 1 c. sin. m. उपगतम् 1 c. s. n.

उपगम s. m. Approach. उपगमज adj. Born or springing on the arrival. उपगमजम् 1 c. sin. n.

उपगूढ p. p. (of गुह् with उप) Embraced. s. n. An embrace. उपगूढम् 1 c. sin.

उपचित p. p. (of चि Gather with उप) Collected, assembled; Increased, augmented, heaped. उपचितैः 3 c. pl. m.

उपचितवलिम् *cp of* व्यासम्

उपचितरसा *cp of* दे (Augmented in feeling).

उपचितवपु *cp of* त्वच्

उपजिगमिषु *agt.* Desirous of going near उपजिगमिषो 6 *c sin. m*

उपतटम् *ind* Near the skirt.

उपपाद्य *fut p p* (*of* पद् Go *with* उप) To be effected, done shewn or proved. उपपाद्यः 1 *c sin m*

उपप्लव *s. m* Disaster calamity उपप्लवम् 2 *c sin*

उपमेय *fut p p* (*of* मा Measure, *with* उप) Comparable. उपमेयाम् 2 *c. sin. f*

उपयुज्य *ind p p of* युज Join, *with* उप Take (as meat or drink.)

उपरि *ind.* Up, upward, above

उपल *s m* A rock, a stone

उपवन *s n* A garden, a grove

उपहार *s m.* A complimentary gift, a present to a superior

उपान्त *adj* Near, close to. *s. n.* Side, skirt, base उपान्ते 7 *c sin.*

उपान्तसुप्तहरिणम् *cp of* स्थाम्

उपेक्ष्य *pot. dim. of* ईक्ष 1 *cl.* *See, with* उप Leave, abandon.

उर्वी *s f* Earth, ground. उर्वीम् 2 *c. sin.* उर्व्याः 6 *c sin.*

उल्का *s f* A spark of fire, a flame

उल्काग्नितिरस्कृतवालधिचामराः *cp. of* दवाग्नि (Singed by its flames the bushy tails of the Yaks)

उल्लङ्घित *p. p* (*of* लङ्घ Go, *with* उद्) Passed over or beyond advancing

उल्लङ्घितमार्गाः *cp of* ... *understood*

उष्ण *adj.* Hot, scorching, scalding Sharp, acute उष्णम् 2 *c sin. m* उष्णांशुभिः 3 *c. pl f*

ऊ

ऊन *adj* Less. ऊनः 1 *c sin. m*

ऊरु *s m* The thigh. ऊरुः 1 *c. sin*

ऊर्ध्वम् *ind* Upwards, onwards, further

ऊर्मि *or* ऊर्मी *s f* A wave. A current, the flowing of water

ऋ

ऋतु *s m.* A season

ऋषि *s m.* A sage ऋषीन् 2 *c pl*

ए

एक *pronom* One, a, a single Lone, solitary एकः 1 *c. sin m.* एकम् 2 *c. sin m* or 1 *c. sin n.* एकाम् 2 *c sin f*

एकपत्नी *s f* A faithful wife, one devoted to her husband. एकपत्नीम् 2 *c. sin.*

एकस्थ *agt* Standing together, combined, collected in one place एकस्थम् 1 *c sin. n.*

एकान्ततः *ind* Solely, only, exclusively.

एतद् *pron* This. एतद् 1 or 2 *c sin. n* एतस्मात् 5 *c sin. n.* एतौ 2 *c. du. m* एते 1 *c. pl. m* एतान् 2 *c pl m.*

एत्य *ind p p* (*of* इ Go, *with* आ) Having come or obtained.

एनम् 2 *c sin m of* एतद् This. एनाम् 2 *c sin f*

एभिः 3 *c pl m. or n of* इदम् *pron* This.

एव *ind.* Indeed, verily, truly Likewise, also. *Even, very, self same*

एवम् *ind.* So, in like manner, thus.

एषु 7 *c pl. m. or n. of* इदम् *pron* This.

एष्यति 3 *fut. par of* इ Go, attain

ऐ

ऐरावत *s m.* Indra's elephant.

ओ

ओघ *s m.* Stream, flow ओघः 1 *c sin*

ओष्ठ *s m.* The lip especially the upper

कौ

कौतुक abs s n. Perturbation. कौतुकात् 5 c. sin.

क

क 1 c. sin m. of किम् Who? which? what?

ककुभ s m. A kind of tree (Pentaptera Arjuna).

कच्चित् ind. Assuredly certainly. *Also a particle of inquiry*

कटाक्ष s m. A glance. कटाक्षान् 2 c. pl

कठिन adj. Hard stiff.

कण s m. A drop. कणैः 3 c. pl

कणिका s f. A droplet, an atom.

कण्ठ s m. or n. The neck the throat.

कण्ठगतैः cp. of गम् *understood.*

कण्ठभुजयुगलपाशशिथिल cp. of ... (Having its knot of twining arms loosened from off (my) neck).

कतिचित् ind. Some several.

कतिपय ind. How many? So many several.

कतिपयदिवसावधिका cp. of ...

कथंचित् ind. Somehow or other by some means; by any means.

कथम् ind. How? in what manner?

कथमपि ind. Somehow or other with difficulty; *referring in verse 3 to* ...

कथयत् pres. p. par. of कथ् 10 cl. Say tell, declare explain describe. कथयन्तं 2 c. sin. m. कथयितुम् inf

कथा s. f. Talk discourse conversation.

कथित p. p. (of कथ्) Mentioned told spoken of declared confessed. कथिते 7 c. sin. m. कथिताम् 2 c. sin. f. कथितम् 1 c. sin. n.

कदम्ब s. m. A plant commonly Kadamba (Nauclea Kadamba). कदम्बैः 3 c. pl. The Kadamba flower when full blown is invested with projecting hairs like the erect "bristles of the hedgehog. Delight according to the Hindus gives a bristling elevation to the down of the body." *Allusion is made to this in verse 27.*

कदली s. f. The plantain tree

कनक s. n. Gold.

कनककदलीवेष्टन cp. of शैल

कनकनिकषस्निग्धा cp. of सौदामिनी (Bright as a streak of gold on a touchstone).

कनकवलयभ्रंशरिक्तप्रकोष्ठ cp. of कामी

कन्दर s. m. n. A cavern. कन्दरेषु 7 c. pl

कन्दली s. f. The banana-tree. कन्दलीः 2 c. pl.

कन्या s. f. A daughter. कन्याम् 2 c. s n.

कपाल s. m. n. A scull.

कपिश adj. Brown russet. कपिशम् 2 c. sin. m.

कपोल s. m. A cheek.

कमल s. n. A lotus. कमलानि 2 c. pl

कमलवदन s. n. A lotus face i.e. a lovely face.

कम्प s. m. Flash, glare (of lightning).

कर s. m. The hand. A ray of light, a beam of the sun or moon. करेण 3 c. sin. करेषु 7 c. pl

करका s. f. Hail.

करण s. n. An organ of sense. The body. करणैः 3 c. pl. करणेषु 7 c. pl

कररुध् adj. Ray-obstructing. कररुधि 7 c. sin. m. n.

करज s. m. A finger-nail.

करिन् s. m. An elephant.

करुणा s. f. Tenderness pity compassion.

करुणावृत्ति cp. of ... (Disposed to pity).

करोति pres. par. of कृ 8 cl. Make

कर्ण s. m. The ear. कर्णे 7 c. sin.

कर्तुम् inf. of कृ Make

कल s. m. A low or soft sound, as humming buzzing &c

कलत्र s. n. A wife

कलभ s. m. A young elephant.
कला s. f. A sixteenth of the moon's diameter, a digit.
कलानाथशेखरम् cp. of कनुम्
कल्प s. m. One of the trees of Swarga.
कल्पते pres. âtm. of क्लृप् 1 cl. Be fitted or qualified.
कल्पित p. p. (of क्लृप्) Made, prepared.
कल्पितावेश cp. of कल्पे
कल्याण adj. Happy, virtuous. कल्याणि 8 c. sin. f
कश्चित् 1 c. sin. m. of किंचित् Some. A certain.
कषाय adj. Fragrant.
कस्य 6 c. sin. m. of किम् What?
कस्याश्चित् 7 c. sin. f. of किंचित् Some.
काङ्क्षति pres. par. of काङ्क्ष् 1 cl. Long for
काञ्चन adj. Golden, of gold. काञ्चनी 1 c. sin. f
काञ्ची s. f. A woman's zone or girdle
कातर adj. Confused, disturbed, disordered. कातरेण 3 c. sin. m.
कातर्य s. n. Perplexity, anxiety despondency. कातर्यम् 2 c. sin.
कानन s. n. A forest, a grove.
कान्त p. p. (of कम्) Beautiful, elegant. कान्तः 1 c. sin. m. s. m. A husband.
कान्ता s. f. A wife, a mistress, any beloved or lovely woman. कान्तया 3 c. sin.
कान्ताविरहगुरुणा cp. of शापेन
कान्ति s. f. Beauty, splendour, lustre. कान्तिम् 2 c. sin. कान्तेः 6 c. sin.
कान्तिमत् adj. Splendid. कान्तिमान् 1 c. sin. m.
काम s. m. Passion, desire. कामात् 5 c. sin. Willingly.
कामचारिन् adj. Going, or who goes where he pleases. कामचारिणम् 2 c. sin. m.
काञ्चित् 2 c. sin. f. of किंचित् Some, a certain.

कामरूप adj. Assuming any form at pleasure. कामरूपम् 2 c. sin. m.
कामिन् s. m. A lover, an uxorious husband. An impassioned, fond, or wanton fellow. कामी 1 c. sin. m.
कामिनी s. f. A loving or affectionate woman. कामिनी 1 c. sin. कामिनीनाम् 6 c. pl.
कामुकत्व s. n. Desire. कामुकत्वस्य 6 c. sin.
कारण s. n. Cause, reason.
कार्श्य s. n. Leanness. कार्श्येन 3 c. sin.
काल s. m. Time, season. काले 7 c. sin. काले काले From time to time (annually, in the rainy season).
कालिदास s. m. Servant of Kâlî, a proper name.
काव्य s. n. A poem.
किमिव ind. Hey! What!
किंचित् pron. indef. Something, somewhat, a little.
कितव s. m. A rogue, used here as a term of endearment. कितव 8 c. sin.
किन्नरी s. f. A female Kinnara or chorister of Swarga. किन्नरीभिः 3 c. pl.
किमपि pron. indef. Somewhat, a little.
किमुत ind. How much more? how therefore?
किल ind. Verily, assuredly. Probably, possibly, haply.
किसलय s. m. n. A young shoot. A sprout or bud (to which the lip of a mistress is compared). किसलयेषु 7 c. pl.
कीचक s. m. A bamboo whistling or rattling in the wind. Any hollow bamboo, reed or cane. कीचकाः 1 c. pl.
कीर्ति s. f. Fame, renown, glory. कीर्तिम् 2 c. sin.
कुञ्ज s. m. A bower, an arbour. कुञ्जे 7 c. sin.
कुटज s. m. Name of a certain medicinal plant.
कुन्द s. m. A sort of jasmine.

कुन्दकुड्मलदती *s. f.* A woman whose teeth are like the prunus. कुन्दकुड्मलदति 8 *c. sin.*

कुपित *p. p.* (*of* कुप्) Incensed, angry, offended, jealous. कुपिताम् 2 *c. sin. f.*

कुमुद *s. n.* The white esculent water lily.

कुरबक *s. m.* The crimson amaranth. कुरबकम् 1 *c. sin. n.* 'Names of plants generally 'become neuter, to signify the produce of the 'plant viz. its blossoms and fruits some 'add the root, and even the leaf.' Colebrooke's Translation of Amara Kosha.

कुरबकपुष्पे *cp. of* कुरबक

कुरुष्व *Imp. Atm. of* कृ 8 *cl.* Make.

कुर्वत् *pres. p. par. of* कृ 8 *cl.* Do, make, perform. कुर्वन् 1 *c. sin. m.*

कुर्वीत *pot. Atm. of* कृ 8 *cl.* Make.

कुल *s. n.* A herd, a flock of animals of the same species, a bevy. कुलैः 3 *c. pl.*

कुलिश *s. m. n.* A thunderbolt.

कुवलय *s. n.* Any water-lily. The blue lotus.

कुश *s. m.* Sacrificial grass.

कुशल *s. n.* Well-being, welfare, happiness. कुशलम् 2 *c. sin.* कुशलैः 3 *c. pl.* *adj.* Happy, well. Clever. Eloquent. Expert, skilful.

कुशलिन् *adj.* Happy, well. कुशलिनम् 2 *c. sin. m.*

कुसुम *s. n.* A flower. कुसुमैः 3 *c. pl.*

कुसुम्भ *s. n.* Safflower (Carthamus tinctorius).

कूजित *s. n.* The cry of a bird, cooing. कूजितम् 2 *c. sin.*

कूट *s. m.* The peak of a mountain. कूटात् 5 *c. sin.*

कृत *p. p.* (*of* कृ) Made, rendered. कृताम् 2 *c. sin. f.* कृतम् 1 *c. sin. n.*

कृत्रिम *adj.* Artificial, factitious. Adopted.

[illegible] *cp. of* [illegible]

कृतान्त *s. m.* Destiny, i.e. the inevitable result of actions done in a past existence. कृतान्तः 1 *c. sin.*

कृत्त *p. p.* (*of* कृत्) Cut, divided.

कृत्ति *s. f.* A hide, a skin.

कृत्य *s. n.* An act. कृत्यम् 1 *c. sin.*

क्रिया *s. f.* Act, action, doing.

कृत्वा *ind. p. p.* (*of* कृ) Having made, done, performed, fulfilled, or accomplished.

कृपण *adj.* Poor, indigent, deficient. कृपणाः 1 *c. pl. m.*

कृषि *s. f.* Husbandry, agriculture, cultivation of the soil.

कृष्ण *adj.* Black.

कृष्णसार *s. m.* The black antelope.

कॢप्त *p. p.* (*of* कॢप्) Formed, fashioned, cut into shapes.

[illegible] *cp. of* कुर्वे *or* [illegible]

के 1 *c. pl. m.* (*of* किम्) Who?

केका *s. f.* The cry of the peacock. केकाः 2 *c. pl.*

केतक *s. m.* A fragrant plant (Pandanus odoratissimus). केतकैः 3 *c. pl.*

[illegible] *cp. of* [illegible]

केश *s. m.* The hair. केशान् 2 *c. pl.*

केसर *s. m.* Name of a tree bearing a white strong-smelling flower. The filament of any vegetable. केसरः 1 *c. sin.* केसरैः 3 *c. pl.*

केशव *s. m.* A name of Vishnu or Krishna.

कैलास *s. m.* The mountain Kailasa. कैलासात् 5 *c. sin.* कैलासस्य 6 *c. sin.*

कोटर *s. m. n.* The hollow of a tree. कोटरेषु 7 *c. pl.*

कोमल *adj.* Soft, delicate. कोमलाम् 2 *c. s. f.*

कोविद *adj.* Learned, wise.

कौतुक *s. n.* Curiosity. An eager glance. कौतुकानाम् 6 *c. pl.*

कौरव *adj* Related to, or named after Kuru, the common ancestor of the sons of Pandu and Dhritarashtra. कौरवम् 2 *c. sin. m.*

कौलीन *s n.* Evil report, detraction. कौलीनात् 5 *c. sin.*

क्रम *s m.* Order method, progress, course. क्रमेण 3 *c. sin.*

क्रिया *s f* A doing, performance.

क्रीडा *s f* Play, sport, pastime.

क्रूर *adj* Cruel, pitiless, unrelenting.

क्रोध *s m.* Anger.

क्रौञ्चारण्य *s n.* Kruuncha pass, name of a place. क्रौञ्चारण्यम् 2 *c. sin.*

क्लान्त *p p* (*of* क्लम्) Fatigued, wearied, aching. Faded, drooping. क्लान्तम् 2 *c. sin. m.*

क्लान्तहृदया *cp of* पेशला

क्लिष्ट *p p* (*of* क्लिश्) Distressed, pained, hurt. Chafed, fretted. Impaired, obscured, bedimmed.

क्लिष्टकान्ते *cp of* इन्दो

क्लेशिन् *adj* Paining, scorching, withering, blasting. क्लेशिना 3 *c. sin. m.*

क्व *ind.* Where? *The repetition of this adverb in verse 5 is to denote difference, distance, disparity. The first may be rendered by* Is not? *and the second, by* How then?

क्वचित् *ind.* Anywhere.

क्वणित *p p* (*of* क्वण्) Sounded; jingling, rattling.

क्षण *s m.* A moment. A measure of time equal to four minutes. क्षणम् *used adverbially*, For a moment, as a moment.

क्षत्र *s m.* A man of the second, or military or regal class.

क्षपयन्ति *pres par of* क्षि *caus form*, Destroy, kill.

क्षपा *s f* Night. क्षपासु 7 *c pl*

क्षम *adj* Able, adequate.

क्षय *s m.* Loss, waste, destruction.

क्षयित *adj* Wasted, consumed.

क्षयिन् *adj* Frail, subject to decay. क्षयिषु 7 *c pl. n.*

क्षाम *p p irreg* (*of* क्षै) Wasted, emaciated. Slender. क्षामा 1 *c. sin f* क्षामाम् 2 *c. sin. f*

क्षिण्वति *pres par of* क्षि 5 *cl.* Wound.

क्षिप्त *p p* (*of* क्षिप्) Scattered, driven about.

क्षीण *p p* (*of* क्षि) Wasted, diminished, shrunk exhausted. क्षीणः 1 *c. sin. m.*

क्षीर *s n.* Milk. क्षीरम् 1 *c. sin.*

क्षुद्र *adj* Little, small. Mean, low. क्षुद्रः 1 *c sin. m.*

क्षेत्र *s n.* A field. क्षेत्रम् 1 *c. sin.*

क्षेप *s m.* A throwing, a delaying, loitering, or passing away (of time). A clump of flowers. क्षेपम् 2 *c. sin.*

क्षेमतर *compar* (*of* क्षेम Happy, well) Happier, better. क्षेमतरम् 1 *c. sin. n.*

क्षोभ *s m.* Agitation shaking, tossing about.

ख

ख *s n.* Heaven, sky. खम् 2 *c. sin.* खे 7 *c sin.*

खग *s m.* A bird. खगाः 1 *c. pl.*

खचित *p p* (*of* खच्) Set, inlaid.

खण्ड *s. m.* Part, portion. खण्डम् 1 *c. sin.*

खण्डिता *s f* A woman whose husband or lover has been guilty of infidelity. खण्डितानाम् 6 *c. pl.*

खद्योत *s m.* A fire-fly (*from* ख Sky, *and* द्योत Illuminating).

खलु *ind.* Indeed, certainly, surely. *An expletive.*

खिन्न *p. p.* (*of* खिद्) Wearied, distressed, exhausted. खिन्नः 1 *c sin m*

[illegible] cp of भवान्

खेद s m. Weariness, exhaustion, sorrow, affliction, distress. खेदम् 2 c. sin. खेदस्य 6 c. sin.

ग

गगन s n. (also written गगण) Sky

गगनगत cp of ते understood.

गङ्गा s f The Ganges.

गङ्गासागर s m. Ganga sagar (name of a place)

गच्छत् pres p par of गम् 1 cl. Go, pass. गच्छन्तः 1 c. pl. m. गच्छन्तीनाम् 6 c. pl f. गच्छति pres गच्छेत् pot.

गज s m. An elephant. गजः 1 c. sin. गजस्य 6 c. sin.

गण s m. A troop of inferior deities, considered as Siva's attendants, and under the especial superintendence of Ganesa. गणैः 3 c. pl.

गणना s f Counting numbering, enumeration. गणनया 3 c. sin.

गण्ड s m. A cheek, especially the whole side of the face, including the temple.

[illegible] cp of गुणवान्

गत p p. (of गम्) Gone, reached, repaired, turned. गतः 1 c. sin. m. गतम् 2 c. sin. m. n. गते 7 c. sin. m. गतानाम् 6 c. pl. m.

गति s f A going, motion, march, progress. Course of events. Refuge, asylum. गतिः 1 c. sin. गत्या 3 c. sin.

गत्वा ind. p. p. of गम् Go.

गन्तव्य fut. p. p. (of गम्) To be gone to. गन्तव्या 1 c. sin. f. गन्तासि 2 fut. par. गन्तुम् inf.

गन्ध s m. Smell, odour, perfume. गन्धम् 2 c. sin. गन्धैः 3 c. pl.

गन्धवती s f Name of a river. गन्धवत्याः 6 c. sin.

गन्धिन् adj. Fragrant, scented. गन्धिभिः 3 c. pl. m.

जग्म (of or गम्) 2 pret. par of गम् Go.

गमन s n. A going in general, moving, walking, departure.

गमय imp of गम् Go, causal form.

गमित p p (of गम् caus. form) Made to go, sent, dismissed.

[illegible] cp of यद्

गम्भीर adj. Deep, bass (as sound).

गम्भीरा s f Name of a river. गम्भीरायाः 6 c. sin.

गम्य fut p p (of गम्) To be gone to. गम्यम् 2 c. sin. n.

गर्जित s n. The muttering of clouds, or rolling of distant thunder. गर्जितम् 2 c. sin. गर्जितैः 3 c. pl. गर्जितानाम् 6 c. pl.

गर्भ s m. A fetus, an embryo

[illegible] cp of भवान्

गलित p p (of गल्) Fallen, dropped, melted. गलितम् 2 c. sin. m.

गवाक्ष s m. An air-hole, loop-hole, a round window, a bull's eye. गवाक्षे loc. sin.

गाढ adj. Much, very, excessive. Heavy, oppressive. Firm, close.

गाण्डीव s m. n. Gáńdiva, the bow of Arjuna.

गाण्डीवधन्वन् s. m. Armed with Gáńdiva, i.e. Arjuna. गाण्डीवधन्वा 1 c. sin.

गात्र s n. The body. गात्रम् 2 c. sin.

गाहमान pres p âtm. of गाह् 1 cl. Overspread, envelope. गाहमानः 1 c. sin. m.

गिरि s m. A mountain. गिरिम् 2 c. sin.

गीयते pres pass of गै Sing

गुण s m. A string. गुणम् 2 c. sin.

गुणवत् adj. Amiable, virtuous. गुणवती 1 c. sin. f.

गुणित p p of गुण् Multiplied (arithmetically), increased, grown. गुणितम् 2 c. sin. m.

गुरु *adj* Heavy grievous irksome tedious. Oppressed charged. Deep. गुरुणा 3 c. sin. m गुरुभि 3 c. pl. m. गुरुषु 7 c pl. m. s m. Any venerable personage a sire lord. गुरो 6 c. s n.

गुरुतर *compar* (*of* गुरु Heavy) Heavier sorer

गुरुतरयुक्तम् *cp. of* शरीम्

गुह्यक s m. A kind of demigod attendant upon Kuvera the deity of wealth and guardian of his treasures. गुह्यकः 1 c. s m.

गृह s n. A house mansion. गृहात् 5 c. s n.

गृहबलिभुज् s m. A kind of crane A sparrow A crow गृहबलिभुजाम् 6 c. pl.

गेय *fut. p p of* गै Sing s n. A song गेयम् 2 c sin.

गेहिनी s f A wife. गेहिन्याः 6 c. sin.

गो s f The earth. गाम् 2 c sin.

गोत्र s n. Family race lineage —

गोप s m. A herdsman, a cowherd.

गोपवेषस्य *cp of* विष्णो (Dressed as a herdsman).

गौर *adj* White honey Whitish pale yellow गौरः 1 c. sin. m. गौरम् 2 c sin m. गौरस्य 6 c. s n m.

गौरव s n. Weight heaviness. गौरवाय 4 c. sin.

गौरी s f The goddess Gauri, wife of Siva.

ग्रथित p p (*of* ग्रन्थ) Strung —म् 2 c. s n. m. n

ग्रन्थि s m. A knot.

ग्रहण s n. A taking laying hold of, seizing seizure.

ग्राम s m. A village hamlet, an inhabited and unfortified place in the midst of fields and meadow land where men of the servile class mostly reside and where agriculture thrives. *In comp* A multitude

ग्लानि s f Languor languidness. ग्लानिम् 2 c sin

घ

घण्टिका s f A bell.

घन s m A cloud घन 8 c sin.

घर्म s m. Heat. The hot season.

घात s m. A bruise blow stroke.

घोष s m. Sound, noise. घोषम् 2 c sin.

च

च *ind.* And, also. Both. *An expletive.*

चकित p p (*of* चक्) Frightened, startled. Timid timorous fearful. चकितैः 3 c pl. m. चकितचकितम् n. *used adverbially* With great alarm.

चक्र s n A wheel.

चक्रवाकी s f The ruddy goose commonly called in India the Brahmany duck or goose. चक्रवाकीम् 2 c. sin.

चकृ 2 *pret par of* कृ Make. चक्रे 2 *pret. âtm.*

चक्षुस् s n The eye चक्षुः 2 c sin.

चलत् *pres p par of* चल् 1 cl Dangle

चञ्चल *adj* Tremulous, rolling Beautiful, lovely

चण्ड *adj* Fierce violent.

चण्डी s f A name of the goddess Durgá applied especially in her incarnation for the purpose of destroying Maheshásur This exploit forms the subject of a section of the Márkandeya Purána and is particularly celebrated in Bengal at the Durga púja or festival held in honour of the goddess towards the close of the year (Oct. Nov).

चण्डी s f A passionate woman. A vixen, a *term of endearment.* चण्डि 8 c sin.

चण्डेश्वर s m. Chandeśa lord i.e. Siva.

चतुर् *num* Four चत्वारः 1 c pl m. चतुरः 2 c. pl m. चतसृणाम् 6 c pl f

चन्दन s m n Sandal.

चन्द्रकान्त s. m. A fabulous gem, the moonstone, supposed to be formed of the congelation of the rays of the moon; a kind of crystal may perhaps be meant. चन्द्रकान्ताः 1 c. pl.

चन्द्रपाद s. m. A lunar ray. चन्द्रपादैः 3 c. pl.

चन्द्रिका s. f. Moonlight, a moonbeam. चन्द्रिकासु 7 c. pl.

चमरी s. f. A kind of deer, or rather the Bos grunniens, erroneously classed by the Hindu writers amongst the deer.

चमू s. f. A host. चमूनाम् 6 c. pl.

चरण s. n. A foot.

चल adj. Trembling, tremulous, wavy, unsteady.

चलोर्मिचपल ep. of चलोर्मि or चैल

चलन s. n. Pulsation, a tremulous motion. चलनम् 2 c. sin.

चलानि ep. of चल

चाटु s. m. Pleasing or grateful discourse, flattery.

चाटुकार adj. Complying with the request, humour, i. e. compliant. चाटुकारः 1 c. s. m.

चक्रयन्त्र s. n. A kind of engine. —यन्त्रं 1 c. s.n. —यन्त्राः 1 c. pl. —यन्त्राणि 2 c. pl. —यन्त्राः 1 c. pl.

चाप s. m. A bow.

चामर s. n. A chowrie, the tail of the Bos grunniens, used to whisk off flies, also an emblem or insignia of princely rank. चामरैः 3 c. pl.

चारु adj. Pretty, elegant, beautiful. चारुणा 3 c. sin. m. n.

चाष s. m. The blue jay. चाषाः 1 c. pl.

चित्रकूट s. m. Name of a mountain. —कूटः 1 c.

चिर adj. Long. चिरम् n. A while, a long time.

चूडा s. f. A lock of hair on the crown of the head, a crest, a top-knot.

चूर्ण s. m. n. Aromatic powder, pounded sandal, &c.

चेद् ind. If.

चेतन adj. Living, animated.

चेतस् s. n. Mind, heart, soul, feelings. चेतः 1 c. sin. चेतसा 3 c. sin. चेतसः 6 c. sin. चेतसि 7 c. sin.

चैत्य s. m. A sacred tree, a religious fig tree, &c., growing in a village or near it, and held in veneration by the villagers.

चौर s. m. A thief, robber, pilferer. चौरे 7 c. sin.

च्युत p. p. (of च्यु) Dropped, slipped, slidden.

छ

छद्मन् s. n. Plea, pretext. छद्मना 3 c. sin.

छन्न p. p. (of छद्) Covered, clad. छन्ना 1 c. sin. f.

छदोपान ep. of छदन

छवि s. f. Beauty, brilliancy, hue.

छादयत् pres. p. par. of छद् 10 cl. Veil, cover, conceal. छादयन्तीम् 2 c. sin. f.

छाया s. f. Shade, shadow. Beauty, splendour, lustre, light, brilliancy, brilliant hue. Tint. A straight or continuous line. छायया 3 c. sin. As the last member of a compound it takes a short vowel as छत्रच्छायम्. See Wilson's grammar page 319.

छायात्मन् s. m. A reflected image, a shadow. छायात्मा 1 c. sin.

छायाभिन्न adj. Divided in radiance, reflecting light from various surfaces.

छिन्न p. p. (of छिद्) Cut, snapped, broken.

छेद s. m. A cutting, segment, slice; a part, portion. Any distinguishing mark (as a streak, &c.) by which the face or person is decorated. छेदैः 3 c. pl.

ज

जगत् s. n. The world.

जघन s. n. The hip and loins.

जन *s m* A man, person; people, kindred. जनः 1 *c sin* जनम् 2 *c sin* जने 7 *c sin*

जनक *s m* Name of a king, sovereign of Mithila and father of Sita.

जनकतनयास्नानपुण्योदकेषु *cp of* आश्रमेषु

जनपद *s m* Any inhabited country जनपदम् 2 *c sin.*

जनित *p p* (*of* जन *caus form*) Produced occasioned by जनिताम् *acc sin f* जनितैः 3 *c pl n*

जन्मन् *s n* Birth, origin, production

जम्बू *s m* The rose apple

जम्बूकुञ्जप्रतिहतरयम् *cp of* तोयम्

जय *imp par of* जि 1 *cl* Conquer

जर्जर *adj* Split, broken, divided into an infinitude of parts जर्जराः 1 *c pl m*

जल *s n* Water जलम् 2 *c sin*

जलद *s m.* A cloud जलद 8 *c sin.*

जलदाभ *adj* Bright as a cloud जलदाभम् 2 *c sin n.*

जलधर *s m* A cloud जलधर 8 *c sin*

जलमुच् *agt* Water shedding A cloud. जलमुचः 1 *c pl.*

जललवमुच् *agt* Discharging drops of water जललवमुचः 6 *c sin m*

जपा *s f* The China rose

जह्नु *s m.* Name of a king or saint, son of Kuru. जह्नोः 6 *c*

जात *p p* (*of* जन) Born, produced, sprung, grown, become growing जातः 1 *c sin m* जातम् 2 *c sin m.* जाताम् 2 *c sin f* जातानि 2 *c pl n*

जातविभ्रमाः *cp of* स्त्रियः (Precipitate)

जानती *pres par of* ज्ञा 9 *cl* Know जानीयाः *pot* जाने *pres âtm*

जाया *s f* A wife जायाम् 2 *c sin*

जाल *s n* A lattice, casement, window, eyelet, loophole Net-work A multitude जालैः *ins pl*

जालक *s n* A bud, germ, unblown flower जालकानि 2 *c pl* जालकैः 3 *c pl*

जीमूत *s m* A cloud जीमूतेन 3 *c sin.*

जीवत् *pres p par of* जीव 1 *cl* Come to life, revive

जीवित *s n.* Life, existence. जीवितम् 2 *c sin.*

जुष् *agt in comp* Serving, sharing, possessing जुषाम् 6 *c pl*

ज्ञात *p p* (*of* ज्ञा) Known, experienced.

ज्ञातास्वाद *cp of* [illegible]

ज्ञास्यसे 2*d fut âtm of* ज्ञा Know

ज्या *s f* A bowstring

ज्योतिर्लेखावलयि *cp of* बर्हम् (Studded with rows of stars)

ज्योतिश्छायाकुसुमरचितानि *cp of* हर्म्याणि

ज्योतिस् *s n* A star Fire, light.

त

तट *s m n.* Shore bank edge, margin, height, towering eminence.

तडित् *s f* Lightning

तण्डुल *s m* Grain after threshing and winnowing, especially rice तण्डुलाः 1 *c pl*

तत् *ind.* Therefore

तत्पर *adj* Diligent, closely attentive तत्पराम् 2 *c sin f*

तत्र *ind.* There

तथा *ind.* Thus. So, in this manner so much, likewise, in the same manner

तथैव *ind* So, even so, in the same manner

तद् *pron* He, she, it, that.

तदनु *ind* After that, afterwards

तनय *s m* A son तनयः 1 *c sin* तनयम् 2 *c sin*

त्रसत् *p p par* (*of* त्रस 1 *cl*) Fearing, starting with dread.

त्रिनयन *s m* Śiva (trinocular)

त्रिनयननयनोत्थानलकुठार *cp of* शैलात्

त्रिदश *s. m.* A god.

त्रिदशवनिता *s f* A goddess

त्रिपुर *s m* Name of a demon

त्रिभुवन *s n* The three worlds of heaven, earth, and hell.

त्रियामा *s f* Night, as consisting of three watches.

त्रिषु 7 *c pl n of* त्रि *num* Three

त्र्यम्बक *s m.* Siva त्र्यम्बकस्य 6 *c sin*

त्वत् *in com pos for* युष्मद्

त्वत्तः *abl sin. of* युष्मद्

त्वत्प्रणयाकुलम् *cp. of* मदीयम्

त्वदधीनमिषु *cp of* युष्मदेषु

त्वन्निष्यन्दोच्छ्वसितवसुधागन्धसम्पर्करम्य *cp of* वायु

त्वम् 1 *c sin of* युष्मद् Thou. त्वाम् 2 *c sin*, त्वया 3 *c. sin* त्वयि 7 *c. sin.*

त्वरयति *pres par of* त्वर *caus form*, Quicken, urge forward, accelerate.

त्वरितम् *p p sin n. adverbially*, In haste, fast.

त्वादृश *adj* Such as thee, like thyself त्वादृशाः 1 *c pl m.*

द

दक्षिण *pronom* South. दक्षिणेन Southwards.

दग्ध *p. p* (*of* दह्) Burned.

दत्त *p p* (*of* दा) Given.

दत्तनृत्योपहार *cp of* त्वम् *understood* (Complimented with a dance)

दत्तमार्ग *cp of* त्वम् (Given way to, having the road ceded)

दत्तहस्ता *cp of* गौरी (Handed, supported.)

दत्त्वा *ind p p* (*of* दा) Having given.

ददर्श 2 *pret. par of* दृश See.

दधान *pres p âtm. of* धा 3 *cl.* Hold. Have, assume, possess. दधानः 1 *c. sin. m.*

दधि *s n.* Curds.

दध्यौ 2 *pret par of* ध्यै Reflect, think, meditate

दन्तिन् *s m* An elephant. दन्तिभिः 3 *c. pl.*

दम्पती 2 *c du of* दम्पति *s m.* Husband and wife

दयिता *s f* A cherished woman or wife.

दरी *s f* A cavern. दरीषु 7 *c pl*

दर्प *s m.* Pride

दर्पण *s n* A looking glass a mirror दर्पणस्य 6 *c sin*

दर्शय *imp par of* दृश See, *caus form*

दर्शित *p p* (*of* दृश *caus form*) Displayed, exposed to view

दर्शितावर्तनाभेः *cp of* निर्विन्ध्यायाः

दल *s m n.* A leaf.

दव *s m* A wood, a forest.

दवाग्नि *s m* A wood on fire, the conflagration of a forest. दवाग्निः 1 *c sin.*

दशन् *num.* Ten.

दशन *s m n* A tusk

दशपुर *s m.* Name of a district or city

दशमुख *s m* Name of the ten faced giant Ravaṇa.

दशमुखभुजोच्छ्वासितप्रस्थसन्धेः *cp of* कैलासस्य

दशा *s f* State, condition (of mankind)

दशार्ण *s m.* Name of a country दशार्णाः 1 *c pl denoting* its cultivated tracts or fields.

दान *s m.* Giving; a gift. दानात् 5 *c sin.*

दामन् *s n.* A string a cord. A chaplet, wreath or garland for the forehead. दाम 2 *c s n.*

दायक *adj.* Giving, bestowing; a giver दायिका 1 *c. sin. f*

दाह *s m* A conflagration. दाहात् 5 *c sin*

दिक्संसक्तप्रविततघनव्यस्तसूर्यातपानि *cp of* वासराणि

दिङ्नाग *s m* An elephant of a quarter or point of the compass, one of eight attached to the

earth, south earth, &c. supporting the globe. दिग्गजानाम् 6 c. pl.
दिन s. m. n. A day.
दिनकर s. m. The sun.
दिव् s. f. Heaven. दिवः 6 c. sing.
दिवस s. m. n. A day. दिवसे 7 c. sing. दिवसेषु 7 c. pl.
दिश् s. f. A region, quarter, space. दिशम् 2 c. sing. दिशि 7 c. sing. दिक्षु 7 c. pl.
दीर्घ adj. Long. दीर्घान् 2 c. pl. m. दीर्घीकरण 1 c. sing. m. Lengthening, prolonging.
दीर्घतरम् cp. of दीर्घ.
दीर्घायुष्मत् cp. of आयुस्.
दुःख s. n. Misery, distress. दुःखम् 1 c. sing.
दुःखार्त Intense distress.
दुकूल s. n. Wove silk. Fine raiment.
दुर्लभ adj. Difficult of access, or attainment. दुर्लभा 1 c. sing. f.
दुर्वासदेवर् cp. of देव.
दूत s. m. A messenger.
दूर adj. Distant, far, remote. दूरम् 2 c. sing. n.
दूरतस् cp. of तरप्.
दूरम् sing. n. adverbially. Far, to a distance.
दूरीकृत adj. Removed, afar off. दूरीकृतम् 2 c. sing. m. दूरीकृते 7 c. sing. m.
दूर्वा s. f. Bent grass, commonly Dûb.
दृषद् s. f. A stone, a rock. दृषदि 7 c. sing.
दृष्ट p. p. (of दृश्) Seen, viewed, beheld, regarded, appearing. दृष्टे 7 c. sing. m. n.
दृष्टभक्तिः cp. of भज् understood (Having thy service beheld).
दृष्टि s. f. A look, glance. Sight, seeing. The eye. दृष्टिः 1 c. sing. दृष्ट्या 3 c. sing. दृष्टीः 2 c. pl.
दृष्टिपात s. m. A look, a glance. दृष्टिपातैः 3 c. pl.
दृष्टोपायः cp. of उपाय understood.
दृश्य inf. p. p. (of दृश्) Having seen.

देव s. m. A god. Sire. देवम् 2 c. sing. देवानाम् 6 c. pl.
देवदारु s. m. A species of pine.
देवदुर्गेश cp. of दिनेश (Preceded by Deva, having the word Deva prefixed).
देश s. m. Place, country. देशाः 1 c. pl. देशान् 2 c. pl.
देहली s. f. The threshold of a door, the lower part of the wooden frame of a door, or a raised terrace in front of it.
दैन्य s. n. Feebleness, weakness, a poor and pitiable state. दैन्यम् 2 c. sing.
दैव s. n. Destiny, fate, fortune.
दोष s. m. Spoil, damage, injury. दोषम् 2 c. sing.
दोहद s. m. A wish, a longing desire (particularly of a pregnant woman).
द्योतिन् adj. Shining. द्योतिभिः 3 c. pl. m.
द्रक्ष्यति 3 fut. par. of दृश् See.
द्रुत p. p. (of द्रु) Dissolved, melted. Quick, swift. द्रुतम् 2 c. sing. n. used adverbially. Rapidly, quickly.
द्रुततर comparative (of द्रुत) Quicker, swifter.
द्रुम s. m. A tree. द्रुमान् 2 c. pl. द्रुमाणाम् 6 c. pl.
द्वन्द्व s. n. A pair. A couple of animals (male and female). द्वन्द्वैः 3 c. pl.
द्वार s. n. A door, gate, or rather the door or gateway, a passage, entrance. द्वारम् 2 c. sing.
द्वितीय adj. Second. द्वितीयम् 2 c. sing. n.
द्विरद s. m. An elephant (two-tusked).

ध

धनेश s. m. Kuvera, god of riches. धनेशस्य 6 c. sing.
धनुष्कोटि s. m. A bow, the stick or horns of a bow. धनुष्कोट्या 3 c. sing.
धनुस् s. n. A bow.

धनेश *s m* Lord of wealth. धनेश: 1 *c. sin.*
धन्वन् *s m n.* A bow
धातु *s m.* A mineral, a fossil.
धातृ *s m.* Brahmá, the creator धातुः 6 *c. sin*
धामन् *s n.* A house, dwelling, abode धाम 2 *c sin*
धारयत् *pres p par of* धृ 10 *cl.* Bear, carry, have, possess, support, sustain. धारयन्ती 1 *c sin f* धारयेथा: *pot*
धारा *s f* A hard shower falling in large drops or hail.
धारिन् *adj* Holding, containing धारिण: 1 *c pl m*
धार्तराष्ट्र *s m* A son of Dhritarashtra धार्तराष्ट्रा: 1 *c. pl*
धीर *adj* Deep (as sound), grave.
धीरता *s f* Refusal. धीरताम् 2 *c. sin*
धुन्वत् *pres p of* धु 5 *cl* Shake धुन्वन् 1 *c sin m*
धुत *p p* (*of* धु) Shaken, agitated, fanned.
धूतोद्यानम् *cp. of* धाम
धूप *s m.* Fragrant powder धूपैः 3 *c. pl*
धूम *s m.* Smoke, vapour
धृत *p p* (*of* धृ) Held, worn, borne. धृतम् 2 *c s*
धैर्य *s n.* Firmness, inflexibility धैर्यात् 5 *c. sin.*
धौत *p p of* धाव White, bright, silvered, shining
धौतापाङ्ग *cp of* मयूर (Whose eye vies in brightness).
ध्यास्यसि 2 *fut. par of* ध्यै Think.
ध्वनत् *pres par of* ध्वन 1 *cl.* Echo, reverberate.
ध्वनि *s m* Sound, noise ध्वनि: 1 *c sin.* ध्वनिम् 2 *c. sin.* ध्वनिभि: 3 *c. pl.*
ध्वनित *p p* (*of* ध्वन) Sounded, making a noise

न

न *ind* No, not, neither, nor न न *imply an affirmative*

नख *s m.* A nail, claw नखेन 3 *c. sin.*
नखपद *s n* A scratch, soreness (of feet) (*from* नख A nail, *and* पद A mark).
नग *s m.* A mountain.
नगनदी *s f* Name of a river
नगेन्द्र *s m.* Chief of mountains, *i e* Kailasa. नगेन्द्रम् 2 *c. sin.*
नचिरेण *ind.* Speedily, shortly
नदति *and* नदन्ति *pres par of* नद 1 *cl* Cry, utter a sound, sing
नदी *s f* A river नद्यः 1 *c pl.*
ननु *ind.* Certainly, surely *A particle of interrogation,* How? what? ननु न Do (I) not? can (I) not?
नभस् *s m.* Sky, air The month Sravana, the rains or rainy season. नभसि 7 *c sin.*
नमित *p p* (*of* नम *caus form*) Bowed, bent down. नमित: 1 *c sin. m*
नम्र *adj* Bent, bowed, crooked, curved, inclined. नम्र: 1 *c. sin. m.* नम्रा 1 *c. sin f*
नयन *s n.* The eye नयनम् 1 *c. sin.* नयनैः 3 *c. pl.* (*for* नयनपातैः Glances)
नयनसलिल *s n.* A tear नयनसलिलम् 1 *c. sin.* नयनसलिलै: 3 *c pl*
नयनसलिलोत्पीडरुद्धावकाशाम् *cp of* निद्राम्
नरपति *s m.* A king, a sovereign prince
नरपतिपथ *s m* A royal road, forty cubits broad. नरपतिपथे 7 *c. sin*
नर्तयेथा: *pot par* (*of* नृत Dance, *caus form*) नर्तित *p p* Made to dance. नर्तित: 1 *c. sin. m.*
नलिन *s n.* A lotus or water lily नलिनैः 3 *c*
नलिनी *s f* A lotus. नलिन्याः 6 *c. sin.*
नव *adj* New, fresh.
नवन् *num pl. only,* Nine नव 1 *c*
नवशशिभृत् *s m.* Śiva (*from* नवशशिन् The

new moon, and भृत् Bearing). नवेन्दुभृता 3 c. sin.

नाग s. m. An elephant.

नागर s. m. A Citizen. नागराणाम् 6 c. pl.

नाभि s. m. f. The navel. Musk. नाभिः 1 c. sin. नाभेः 6 c. sin.

नाम ind. By name, called, namely

नामन् s. n. A name. नाम्ना 3 c. sin.

नाल s. m. n. A hollow or tubular stalk, the stalk of the water-lily, &c. नालैः 3 c. pl.

नि prep. In, on.

निःश्वास s. m. Breathing out, expiration, sighing. निःश्वासेन 3 c. sin.

निकष s. m. The touchstone.

निक्षिप्य ind. p. p. (of क्षिप् Throw, with नि) Having placed or laid.

निखिल adj. All, entire, complete. निखिलम् 1 c. sin. n.

निचुल s. m. A plant, commonly called Hijal (Barringtonia acutangula). —लात् 5 c. sin.

नितम्ब s. m. The buttocks or posteriors in general; or as it is sometimes applied, the circumference of the hip and loins.

नित्य adj. Constant, continual.

निद्रा s. f. Sleep, slumber. निद्राम् 2 c. sin.

निधि s. m. A treasure. निधयः 1 c. pl.

निनाद s. m. Noise, sound. निनादः 1 c. sin.

निपतत् pres. par. of पत् 1 cl. Fall, with नि. निपात्यमान pres. p. caus. form. निपात्यमानाः 1 c. pl. f.

निपुण adj. Clever skilled. निपुणाः 1 c. pl. m.

निभ in comp. Like resembling. —भम् 2 c. sin. f.

निभृत adj. Lonely solitary. निभृते 6 c. sin. f.

निम्न adj. Deep.

नियत p. p. (of यम् with नि) Fixed, settled, confined, permanent.

[illegible] ep. of कन्दर्प

निरसन s. n. Humiliation, contempt.

निर् prep. Out.

निरञ्जन adj. Free from passion or sorrow (from निर् neg. and रञ्जन Affection, or निर् Without, अञ्जन Collyrium, fig. Darkness). निरञ्जनम् 2 c. sin. n.

निर्दय adj. Unmerciful. Close (embrace).

निर्दिशत् pres. p. par. of दिश 6 cl. Shew, point, with निर् Out. निर्दिशन्तः 1 c. pl. m.

निर्मित p. p. (of मा Measure, with निर्) Made, fabricated.

निर्विनोद adj. Void of solace, destitute of that which might divert the mind from care. निर्विनोदाम् 2 c. sin. f.

निर्विन्ध्या s. f. Name of a river issuing from the Vindhya mountain. निर्विन्ध्यायाः 6 c. sin.

निर्विशेः pot. and निर्वेक्ष्यसि 2 fut. par. of विश् Enter, with निर् Arrive at, obtain, enjoy

निवृत्त p. p. (of वृत् Become, with नि) Returned. निवृत्तः 1 c. sin. m.

निश् s. f. Night. निशि 7 c. sin.

निशीथ s. m. Midnight. निशीथे 7 c. sin.

निःशब्द adj. Silent. निःशब्दः 1 c. sin. m.

निश्वास s. m. A sigh. निश्वासानाम् 6 c. pl.

निषण्ण p. p. (of सद् Sit, with नि) Seated, perched, rested, reclining. निषण्णः 1 c. sin. m.

निष्पतत् pres. par. of पत् 1 cl. Fall, with निर् Out.

निष्फल adj. Fruitless, useless, unprofitable

[illegible] ep. of ये

निष्यन्दमान pres. p. atm. of स्यन्द् 1 cl. with नि Trickling, flowing, oozing, running

निस्यन्द s. m. A dropping, a falling

निहित p. p. (of धा Hold, with नि) Laid, fixed, lodged, treasured up, deposited. निहितम्

5 c sin m निहितम् 2 c. sin. n निहितैः 3 c pl m.
निह्राद s m Sound.
निह्रादिन् adj Sounding, pealing निह्रादी 1 c. sin m.
नीचैरवस्थम् cp of गिरिम्
नीचैस् ind Down, downward, below, underneath. Low, dwarfish.
नीड s m n. A nest.
नीत p. p (of नी) Brought, conducted Reduced Passed. नीताः 1 c. pl m नीता 1 c. sin f
नीत्वा ind. p p (of नी) Having passed.
नीप s m. The Kadamba tree. नीपम् 2 c sin. The Kadamba flower when full blown is invested with projecting anthers like the erect bristles of a hedgehog *In the neut.* The blossoms are denoted.
नील adj Blue. नीलम् 2 c. sin n.
नीलकण्ठ s m. A peacock. नीलकण्ठ nom. sin
नीवी s f A petticoat.
नीवीबन्धोच्छ्वसितशिथिलम् cp. of वासः
नुदति pres par of नुद् 6 cl Send, drive, propel.
नूनम् ind Assuredly certainly Perhaps, probably
नृ s m. A man. नृणाम् 6 cl pl
नृत्त s n. Dancing a dance. (There is a kind of dance with violent and frantic gesticulations practised by the god Śiva and his votaries. It is called Tāṇḍava, from the inventor Taṇḍu, one of Śiva's doorkeepers, and an original teacher of the arts of dancing and mimicry)
नेतृ agt. A leader, a guide. नेता 3 c sin.
नेत्र s n An eye.
नेमि s f The felly, circumference, or outer part of a wheel.

नेय fut p p (of नी) To [redacted] brought. नेयम् 1 c sin n
नेष्यति 2 fut par of नी Bring reduce
नैदाघ adj Scorching, peculiar [redacted] the hot season (May June), called निदाघ —म् 2 c sin m
नैश adj Nightly, nocturnal. नैशः 1 c sin m
नौ 6 c du. of अस्मद् I
न्यस्त p p (of अस् Throw with नि) Thrown, placed, laid, leaning, resting न्यस्तम् 1 c sin n न्यस्ते 7 c. sin n न्यस्य ind p p Having placed.
न्यास s m. A placing setting, laying or depositing Impress, stamp, mark

प

पक्व p p (irreg of पच्) Ripe
पक्षिन् s m. A bird. पक्षिणाम् 6 c pl.
पक्ष्मन् s n. An eyelash. पक्ष्माणि 3 c pl
पङ्क s m. n. Mud
पङ्क्ति s f A line, row, series. पङ्क्तिम् 2 c sin
पञ्चबाण s m Kámadeva. पञ्चबाणः 1 c sin
पञ्जर s n A cage, an aviary
पट s m n. Cloth. A veil or screen.
पटह s m A kettle-drum, a tabor
पटहता s f The function, office, or noise of a drum. पटहताम् 2 c. sin
पटु adj Sensible, intellectual. Smart shrill sharp, crackling पटुतर compar Fiercer
पटुधारै cp of वारिभिर्
पण्यस्त्री s f A harlot (पण्य Vendible स्त्री Woman
पतति pres par of पत् 1 cl Fall.
पति s m. Lord, master
पतित p p (of पत्) Fallen, dropped, prostrate पतितः 1 c sin m. पतिताम् 2 c sin f पतितैः 3 c pl n
पथ s m A road पथे 7 c sin

पाण्डुता *s f* Paleness पाण्डुताम् 2 *c sin*

पात *s m* A fall, or falling पातैः 3 *c pl.*

पातिन् *agt* Falling, failing पाति 2 *c sin. n*

पातुम् *inf of* पा Drink.

पात्र *s n.* A vessel, a receptacle of any kind. पात्रीकुर्वन् 1 *c sin. m* Making an object.

पाथेय *s n.* Provender, provision for a journey

पाथेयवत् *adj* Furnished with provisions for a journey पाथेयवन्तः 1 *c pl m*

पाद *s m.* A foot. A ray of light. पादः 1 *c sin* पादे 7 *c. sin* पादान् 2 *c. pl*

पादचार *s m.* A going on foot. —रेण 3 *c sin*

पादन्यास *s m.* A dance, or measured step

पादन्यासक्वणितरशनाः *ep of* वेश्याः

पाप *s n.* Sin. पापम् 2 *c sin.*

पारावत *s m.* A dove, a pigeon.

पावक *s m.* Fire पावकेन 3 *c sin.*

पार्श्व *s m* A side.

पाश *s m.* A noose. *In compos with words signifying hair,* Quantity; *as,* केशपाश Much, or flowing hair.

पास्यसि 2 *fut. par of* पा Drink

पिशुन *adj* Vile, infamous. पिशुनम् 2 *c sin. m.*

पीडयेत् *pot. par of* पीड III *cl* Pain, distress, afflict.

पीयमान *pres p. p* (*of* पा Drink) Being drunk or sucked in. पीयमानः 1 *c. sin. m.*

पुंस् *s m.* The masculine gender पुंसि 7 *c. sin.*

पुंसङ्गत *adj* Male, masculine (*from* पुम् *s m.* A male, *and* सङ्गत United, associated, classed) पुंसङ्गतः 1 *c. sin. m.*

पुट *s m* A cover, wrapper, the pod or capsule which envelopes young shoots पुटान् 2 *c pl*

पुण्य *adj* Pure, holy, sacred. Delightful. पुण्यः 1 *c. sin m* पुण्यम् 2 *c. sin. n* *s n* A virtuous action पुण्यैः 3 *c pl*

पुत्र *s m.* A son.

पुनर् *ind.* Again.

पुमस् *s m* A man or male पुंसाम् 6 *c pl*

पुरस् *ind* In front, before, over against.

पुरस्तात् *ind.* Before, in presence Eastward

पुरा *ind.* Before, formerly

पुरी *s f* A city पुरीम् 2 *c sin.*

पुरो *ind.* Before

पुलकित *adj* Bristling up with joy, enraptured delighted. पुलकितम् 2 *c sin m.*

पुलिन *s n.* An island of alluvial formation or one from which the water has recently withdrawn, or a small island or bank left in the middle of a river.

पुलिनवसनाम् *ep* of the Gambhírá river personified as a female.

पुष्कर *s m* Water A kind of cloud. पुष्कराः 1 *c. pl* *s n.* The head of a drum, or place where any musical instrument is struck पुष्करेषु 7 *c. pl*

पुष्करावर्तक *s m.* A watery cloud. पुष्करावर्तकानाम् 6 *c. pl.*

पुष्प *s n.* A flower, a blossom. पुष्पैः 3 *c pl*

पुष्पमेघीकृतात्मा *ep of* भवान्

पुष्पलाव *s m.* A flower seller, a garland-maker पुष्पलावी *f*

पुष्यति *pres par of* पुष 4 *cl* Nourish, maintain, keep up, retain.

पूर्णता *s n.* Fulness.

पूर्णतागौरवाय 4 *c. s m. ep* Possessing the weight of abundance.

पूर्यमाण *pres p. pass* (*of* पृ Fill) Being filled

पूर्व *pronom* Before, former पूर्वम् *n. sin. used adverbially,* Previously, already

पूर्वार्धलम्बिन् *agt.* Leaning forward, having the foremost half inclined —म्बी 1 *c. sin m.*

पृच्छन् *pres p par of* प्रच्छ 6 *cl* Ask, inquire. पृच्छतः 6 *c sin m* पृच्छती 1 *c sin f* पृच्छति *pres*

पृथु *adj* Broad, wide. पृथुम् 2 *c sin m*

पृषत *s m* A drop of water

पेय *fut p p (of* पा*)* To be imbibed. पेयम् 2 *c sin m*

पेशल *adj* Beautiful. Smooth. पेशलैः 3 *c pl m*

पौर *adj* Belonging to a city, city, citizen.

प्याययेत् *pot par of* प्याय Increase, swell, *caus form* Refresh (with cold water)

प्र *prep* Fore, before *pro prae*

प्रकल्पयेत् *pot of* क्लृप् III *cl.* Make, with प्र

प्रकाम *adj.* Amorous. प्रकामा 1 *c pl f*

प्रकाश *adj* Like, resembling प्रकाशैः 3 *c pl m.*

प्रकीर्तित *p p (of* कृत् III *cl* Declare, *with* प्र*)* प्रकीर्तितम् 1 *c sin n.*

प्रकृति *s f* Nature, natural state. A requisite of regal government, of which seven are enumerated, the king, minister, ally, treasure, territory, fortresses and army

प्रकृतिकृपणाः *cp. of* कामार्ताः Feeble in their nature, (and therefore incapable of discriminating between rational and irrational beings).

प्रकृतिपुरुष *s m.* A minister of state.

प्रकोष्ठ *s m.* The fore-arm, or part between the elbow and the wrist. प्रकोष्ठः 1 *c sin.*

प्रक्रमेत *pot par of* क्रम 1 *cl* Step, *with* प्र Begin.

प्रचक्षते *pres âtm. of* चक्ष् 2 *cl.* Say call, *with* प्र

प्रचलित *p p (of* चल् Go, *with* प्र*)* Swinging to and fro. (The long line in page 27 is a specimen of the *Dandaka* metre. It contains 18 feet (2 Tribrachs and 16 Cretics), or 54 syllables, and the stanza therefore consists of 216. As error or two having crept

into the printing of the text, the words are here repeated, and given separately प्रचलित, करिन्, कृति, पर्यङ्क, पयस्, नख, यापयन्, शिव, इन्दु, निशाचन्द्रमान, समुद्र, चरित, गौरव, कपाल, भावली, गुरु, भार, चतुर्हास, भसन्, भूति, भूष, प्रभु, शूलिन्)

प्रणय *s m.* Love, affection, affectionate regard or solicitation. Friendly acquaintance

प्रणयिन् *adj* Longing, anxious, affectionate, loving. प्रणयिनि 7 *c sin m* प्रणयि 2 *c sin n.* *s m* A husband, or lover. A beggar, petitioner. प्रणयिन 6 *c sin.* प्रणयिनि 7 *c. sin* प्रणयिभिः 3 *c pl.* प्रणयिषु 7 *c pl*

प्रणिहित *p p (of* धा *with* नि *and* प्र*)* Outstretched.

प्रतनु *adj* Small minute, thin, slender, emaciated. प्रतनुम् 2 *c sin m* प्रतनुषु 7 *c pl f*

प्रति *prep* Back again, re

प्रतिदिशम् *ind* To every region.

प्रतिनव *adj* New, young, fresh. Blown, budded

प्रतिनवतरुपल्लव *cp of* तरु

प्रतिमुख *adj* Before, in front, in presence, प्रतिमुखागत *cp of* मुख

प्रत्यावर्तयेत् *pres pot of* वृत् Go, *caus form with* प्रति Make to go back, replace

प्रतिरुद्ध *p p (of* रुध् *with* प्रति*)* Obstructed, impeded, retarded

प्रथित *adj* Extended, noticed. प्रथितम् 1 *c s n*

प्रथम *adj* First, former, best. प्रथमैः 3 *c pl m*

प्रदोष *s m* Eve, evening, beginning. प्रदोषम् 2 *c sin.*

प्रद्युम्न *s m* Pradyumna, Kamdeva's son. प्रद्युम्नम् 2 *c sin.*

प्रधावित *p p (of* धाव् *with* प्र *and* ...*)* ...

प्रधावित *p p (of* धाव् *with* ...*)* ...

freshed, revived, reanimated. प्रत्याश्वस्ताम् 2 c sin f

प्रत्यासन्न p p (of सद् Sink, with आ and प्रति) Near, nigh, contiguous, close at hand. प्रत्यासन्नः 1 c sin. m. प्रत्यासन्ने 7 c. sin. m

प्रत्युक्त p p (of वच् with प्रति) Replied. s n A reply. प्रत्युक्तम् 1 c sin.

प्रत्युद्गत p p (of गा with उद् and प्रति) Received, met (as a guest). प्रत्युद्गतः 1 c sin m

प्रथम adj First, former, previous. Early

प्रथयति pres par of प्रथ 10 cl. Reveal.

प्रथित p p (of प्रथ) Famous, renowned.

प्रथितविदिशालक्षणाम् cp of राजधानीम्

प्रद agt Giving. प्रदाः 1 c pl. m.

प्रदक्षिण s m n. Reverential salutation by circumambulating a person or object, keeping the right side towards them

प्रदिशति pres par of दिश 6 cl Shew, with प्र, Give

प्रदीप s m A lamp

प्रधन s n. War, battle

प्रबल adj Violent, strong

प्रबलरुदितोच्छूननेत्रम् 1 c. sin n cp of मुखम्

प्रबुद्ध p p (of बुध with प्र) Awake

प्रभव s m. The place of receiving existence, or where an object is first perceived. प्रभवम् 2 c. sin.

प्रभवति pres par of भू 1 cl Become, with प्र Come forth, appear, become visible. Be able, possess power

प्रभा s f Radiance lustre. प्रभाम् 2 c sin

प्रमत्त p p (of मद् Rejoice, with प्र) Careless, negligent, remiss. प्रमत्तः 1 c. sin m.

प्रमुख adj. Chief principal first

प्रयाचित p p (of याच with प्र) Asked for. प्रयाचितः 1 c sin m

प्रयाण s n Going, march journey

प्रयाति, प्रयान्ति pres par of या 2 cl Go, with प्र Proceed, advance.

प्ररोह s m A bud shoot.

प्रवाह s m A stream. प्रवाहम् 2 c sin.

प्रवितत p p (of तन Stretch, with वि and प्र) Outspread.

प्रविष्ट p p of विश Enter, with प्र प्रविष्टान् 2 c pl m.

प्रवृत्त p p (of वृत with प्र) Turned, directed proceeding, driving. Rendered by, emanating from. प्रवृत्ताः 1 c. pl m.

प्रवृत्ति s f News, tidings. प्रवृत्तिम् 2 c sin.

प्रवृद्ध p p (of वृध with प्र) Increased, augmented.

प्रवेश s m. Entrance, admittance. प्रवेशम् 2 c. sin.

प्रशमन s n Alleviation, assuaging, mitigation

प्रशमित p p (of शम caus form) Allayed, extinguished, quenched

प्रसन्न p p (of सद् with प्र) Clear, unsullied. प्रसन्ने 7 c sin n

प्रसर agt Going forth, proceeding

प्रसरति pres par of सृ 1 cl Go, with प्र

प्रसव s m. A blossom, a flower

प्रसविन् adj. Producing, bearing offspring. प्रसवि 2 c sin n

प्रस्यन्दिन् agt. Flowing, streaming forth. —न्दिभिः 3 c pl n

प्रसूत p. p (of सू with प्र) Born, produced, grown. प्रसूतम् 2 c sin n

प्रस्थ s m The table land on the top of a mountain.

प्रस्थान s n Departure

प्रस्थित p p (of स्था with प्र) Gone, departed, set forth (on a journey &c) —स्थस्य 6 c s n. m.

प्रहत p p (of हन with प्र) Struck, beat played upon.

[illegible] *cp. of* [illegible]

प्रहित *p. p.* (*of* हि *with* प्र) Sent, despatched. Discharged (as an arrow from a bow).

प्राचीमूल *s. n.* The eastern horizon.

प्राणिन् *s. m.* An animal, a sentient or living being. प्राणिभिः 3 *c. pl.*

प्रातर् *ind.* Early in the morning.

प्रान्त *s. m.* Edge, margin, skirt.

प्राप् *opt.* (*of* आप् *with* प्र) Getting, obtaining (habitually wearing?). प्रापि 7 *c. sin. m.*

प्रापणीय *fut. p. p. of* आप् Obtain, *with* प्र. प्रापणीयाः 1 *c. pl. m.*

प्राप्त *p. p.* (*of* आप् *with* प्र) Obtained, gotten. Arrived. प्राप्ते 7 *c. sin. m.*

प्राप्तवानीरशाखम् *cp. of* वसनम् (Holding or detained by branches of reeds).

प्राप्ति *s. f.* Acquisition, attainment. प्राप्तये 4 *c. sin.*

प्राप्य *ind. p. p.* (*of* आप् *with* प्र) Having obtained, received, reached, arrived at. *fut. p. p.* That may be reached, attainable.

प्रायशः, प्रायस्, or प्रायेण *ind.* Usually, commonly, for the most part.

प्रार्थन *s. n.* A request. प्रार्थनम् 2 *c. sin.*

प्रार्थना *s. f.* Asking, begging, request, prayer.

प्रालेय *s. n.* Frost, dew.

प्रालेयाद्रि *s. m.* The Himālaya mountain. प्रालेयाद्रेः 6 *c. sin.*

प्रावृष् *s. f.* The rainy season. प्रावृषा 3 *c. sin.*

प्रासाद *s. m.* A palace.

प्रिय *adj.* Dear, beloved, favourite. प्रियः 1 *c. sin. m.* प्रियम् 2 *c. sin. n.* प्रिया 1 *c. sin. f.* प्रियायाः 6 *c. sin. f.* *s. m.* A lover, a friend. प्रियेषु 7 *c. pl.* *s. f.* प्रिया A wife.

प्रियतम *superl.* Dearest, best beloved. प्रियतमः 1 *c. sin. m.*

प्रीत *p. p.* (*of* प्री Please) Pleased, delighted, glad. प्रीतः 1 *c. sin. m.*

प्रीति *s. f.* Love, affection, kind regard, friendship. Joy, pleasure, delight, solace. प्रीतिम् 2 *c. sin.* प्रीत्या 3 *c. sin.*

प्रीतिप्रमुखवचनम् *cp. of* स्वागतम्

प्रीतिस्निग्धैः *cp. of* लोचनैः (Moist with affection).

प्रेक्षण *s. n.* The eye.

प्रेक्षणीय *fut. p. p.* (*of* ईक्ष् See *with* प्र) To be seen, viewed, beheld, gazed at. Visible, apparent, looking or appearing like. प्रेक्षणीयः 1 *c. sin. m.* प्रेक्षणीयम् 2 *c. sin. m.*

प्रेक्षित *s. n.* A gaze, look, glance. प्रेक्षिते 7 *c. sin.* प्रेक्षितानि 2 *c. pl.*

प्रेक्षिष्यध्वे 2 *fut. ātm. of* ईक्ष् See *with* प्र

प्रेक्ष्य *ind. p. p. of* ईक्ष् See, *with* प्र. *Also fut. p. p.* To be seen, visible, apparent. प्रेक्ष्यम् 1 *c. sin. n.*

प्रेमन् *s. m. n.* Affection, tender regard. प्रेम्णा 3 *c. sin.* प्रेमराशीभवन्ति They become a heap of affection, *i.e.* they wax more intense.

प्रेरण *s. n.* A sending or throwing.

प्रेरित *p. p.* (*of* ईर् Send *with* प्र) Instigated, excited, influenced. प्रेरिताः 1 *c. pl. m.*

प्रोषित *p. p.* (*of* वस् Dwell, *with* प्र) Abroad, absent, away from home, sojourning in another country. प्रोषितानाम् 6 *c. pl. m.*

प्रौढ *p. p.* (*of* वह् *with* प्र) Full grown.

प्रौढपुष्पैः *cp. of* कदम्बैः

प्लुष्ट *p. p.* (*of* प्लुष्) Burned

फ

फल *s. n.* Fruit, product, result, consequence, reward. फलम् 1 or 2 *c. sin.* फले 7 *c. sin.*

फलक *s. m. n.* A slab, quadrangular pedestal.

फलन् *pres. par. of* फल् 1 *cl.* Bear fruit.

फलपरिणतिश्यामजम्बूवनान्ताः cp of दशार्णाः
फेन s m Froth, foam (compared to white teeth) फेनैः 3 c. pl

ब

बद्ध p p (of बन्ध्) Bound tied, fixed, fastened. बद्धा 1 c sin f
बन्ध s m A knot.
बन्धु s m. A friend, kinsman, relation.
बल s n. Power
बलि s m Sacrifice, oblation, religious offering public worship The handle of a chowrie or fly flapper Name of a celebrated Daitya king बलिम् 2 c. sin बलिभिः 3 c. pl
बहु adj n. used adverbially, Much. बहुतर compar Greater, more
बहुशस् ind Abundantly
बाधेत pot dim. of बाध् 1 cl Torment, ravage devastate
बाल adj Young tender budding Tail. s m. A tail Hair
बालभार s m A weight of tail a large bushy tail.
बाला s f A girl, or young woman. बालाम् 2 c sin. बाले 8 c. sin
बिभ्रती pres par of भृ 3 cl Bear wear, exhibit.
बुद्धि s f Thought, sentiment feeling
ब्रह्मावर्त s m Name of a country
ब्रूयाः pot par of ब्रू 2 cl Say

भ

भक्ति s f Service devotion, attachment. Worship reverence भक्त्या 3 c sin
भक्तिच्छेद s m (from भक्ति Devotion and छेद A distinguishing mark) A coloured streak the separating or distinguishing marks of Vaishnava devotion; certain streaks on the forehead nose, cheeks, breast and arms which denote a follower of Vishnu.
भङ्ग s m. Breaking, fracture भङ्गाय 4 c sin
भङ्गी s f A bending
भजते pres dim. of भज् 1 cl. Obtain.
भजेथाः pot. dim. of भज् 1 cl Worship honour with a visit.
भय s m. Fear dread, alarm fright. भयात् 5 c sin.
भर adj Much excessive
भर्तृ s m Lord, master Male husband. भर्तुः 6 c. sin.
भव s m. Birth.
भवानी s f The goddess Parvati or Durga in her pacific and amiable form. भवान्या 3 c sin.
भवत् honorif pron. You, your honour worship highness, &c. भवान् 1 c sin. m. भवन्तम् 2 c sin m भवतः 6 c sin m.
भवति, भवेत, भव from भू 1 cl Be become
भवन s n A house, dwelling भवनम् 1 c sin.
भवितृ agt. About to be actually becoming or disposed to be भविता 1 c sin m. भवित्रीम् 2 c sin f
भानु s m. The sun. भानोः 6 c sin
भाययेः pot. par of भी caus form Frighten.
भार s m. A burden, weight load भारः 1 c sin. भारात् 5 c sin
भाव s m. State condition. The abstract idea conveyed by any word; दूरभाव is therefore equivalent to दूरता or दूरत्व Distance
भाविन् agt Future what will be or what is about to be भावी 1 c sin m भावि 1 c sin n
भास् s f Light glare splendour lustre भासम् 2 c sin भासा 3 c sin
भिन्न ind p p of भिद् Break, burst

भिन्न p. p. (of भिद्) Broken, fractured, powdered, pounded. Divided, detached, separated, removed.

भिन्नवेदरवैश्च 1 c. n.a. m. cp. of भुजग

भीति s. f. Fear, dread.

भुक्त p. p. (of भुज्) Used, enjoyed.

भुज s. m. The arm, the hand.

भुजग s. m. A snake, a serpent.

भुवन s. n. The world.

भू s. f. Earth, ground, floor. भुवः 6 c. sin. 1 c. pl. भुवि 7 c. sin.

भू and भूव् 3 pret. par. of भू Be, become.

भूत p. p. (of भू) Become. s. n. A living being, creature, spirit. In comp. Like, resembling.

भूति s. f. Ashes. Paint sometimes laid on the body of an elephant in streaks as an ornament. भूतिम् 2 c. sin.

भूमि s. f. Ground, floor. Place, spot. भूमयः 1 c. pl. भूमीः 2 c. pl.

भूयस् ind. Again. भूयो भूयः Again and again.

भूरि adj. Many, numerous.

भृगु s. m. Name of the Rishi Jamadagni, and father of Parasurama.

भृगुपति s. m. The hero and Avatar Parasurama.

भृङ्ग s. m. A bee.

भेद्य fut. p. p. (of भिद्) Capable of being pierced. भेद्यैः 3 c. pl. n.

भोग s. m. Enjoyment. भोगान् 2 c. pl.

भोक्तव्य fut. p. p. (of भुज् Eat, also enjoy or suffer) To be endured. भोक्तव्येन 3 c. sin. m.

भोजयामास 3 pret. par. of भुज् Enjoy causal form.

भ्रंश s. m. A slipping, sliding, falling.

भ्रश्यत् ppr. Falling, who or which fell. भ्रश्यद्भिः 3 c. pl. m.

भ्रमति pres. par. of भ्रम् 1 cl. Whirl.

भ्रातृ s. m. A brother. भ्रातर् 8 c. sin.

भ्रुकुटि s. f. A frown.

भ्रू s. f. The eyebrow.

भ्रूभङ्ग s. m. A contraction of the eyebrow (often compared to the bending of a bow).

भ्रूलता s. f. The brow compared to the gentle bends of a climbing plant.

भ्रूविकार s. m. Ogling (from भ्रू The eyebrow, and विकार A change).

भ्रूविकारलहरीं cp. of हरन्ति

भ्रूविक्षेप s. m. A waving or graceful motion of the brow.

म

मघवन् s. m. The god Indra. मघोनः 6 c. sin.

मज्जन s. n. Bathing, ablution. मज्जनात् 5 c. sin.

मणि s. m. A jewel, gem, crystal.

मणिबन्धन s. n. The wrist, or rather the forearm from the wrist to the elbow. मणिबन्धनात् 5 c. sin.

मणिमय adj. Made of precious stones.

मणिमयपुर cp. of ...

मण्डप s. m. n. A bower, an arbour. मण्डपात् 5 c. sin.

मण्डल s. n. An orb, a globe. मण्डलेन 3 c. sin.

मत् pron. in comp. My, mine.

मत s. n. Direction, command.

मत्त p. p. (of मद्) Furious, mad, rutish (elephant). Pleased, glad, delighted. Intoxicated. मत्ताः 1 c. pl. m.

मत्वा ind. p. p. (of मन्) Knowing, understanding.

मत्सर adj. Envious, greedy. मत्सराः 1 c. pl. m.

मथित p. p. (of मथ्) Plucked, nipped. मथितम् 2 c. sin. f.

मद s. m. The juice that flows from an elephant's temples when in rut. मदैः 3 c. pl.

मदकल *adj* Indistinct, inarticulate मदकलम् 2 *c sin n*

मदिरा *s f* Spirituous liquor, inebriating drink मदिराम् 2 *c. sin.*

मदीय *adj* My मदीयैः 3 *c pl. n.*

मद्गोत्राङ्कम् *ep of* गेयम् (Relating to my family)

मधु *s n.* Honey Any exhilarating or inebriating beverage, wine mead मधु 2 *c sin.* मधुनः 6 *c sin.*

मधुकर *s m* Honey making, a bee.

मधुर *adj* Sweet. मधुरम् *n. adv* Sweetly

मधुरवचनान् *ep of* सारिकान्

मध्य *s m n* Middle, midst, centre, waist. मध्ये 7 *c. sin.* *adj* Central

मनस् *s n* The heart, mind, affection. मनः 1 *or* 2 *c sin.* मनसि 7 *c sin.*

मनोहर *adj* Pleasing, agreeable.

मन्द *s m* Slow, dull sluggish. Little. मन्दम् *n. used adverbially* Slowly, softly

मन्दच्छायम् *ep of* भवनम् (Dull, dim, lustreless)

मन्दमन्दातपम् *ep of* अहः

मन्दायन्ते *pres âtm nominal verb* (*from* मन्द) Relax, linger, loiter

मन्दार *s m.* One of the five trees of Swarga

मन्द्र *s m* A bass or low tone, such as the grumbling of clouds, &c

मन्मथ *s m* Kamadeva, the god of love

मन्ये *pres âtm of* मन् 4 *cl* Think, imagine fancy suspect.

मम 6 *c sin of* अस्मद् *pron.* I मया 3 *c sin* मयि 7 *c. sin.*

मय *m.* मयी *f an affix to form adjectives, implying*, Made up of, consisting of.

मयूर *s m.* A peacock मयूरम् 2 *c sin.*

मरकत *s m* An emerald.

मरकतशिलाबद्धसोपानमार्गा *ep of* वापी

मरुत् *s m* Wind, air मरुद्भिः 3 *c pl* मरुताम् 6 *c pl*

मलिन *adj* Dirty, soiled.

मलिनवसने *ep of* उत्सङ्गे

महत् *adj* Great. Excellent, illustrious. महत् 2 *c sin. n* महत्सु 7 *c. pl m*

महाकाल *s m.* A name or rather form of Śiva in his character of the destroying deity being then represented of a black colour, and of aspect more or less terrific. —लम् 2 *c sin.*

महात्मन् *adj* Magnanimous. —त्मानः 1 *c pl. m*

महिमन् *s m.* Greatness. महिमा 1 *c sin.*

महिष *s m* A buffalo महिषाः 1 *c. pl*

मही *s f* The earth. महीम् 2 *c. sin.*

मा *a particle of forbidding or dissuading, employed with the 3 pret. and usually causing the elision of the augment,* No, not.

मातङ्ग *s m* An elephant.

मात्र *s n.* Measure, space मात्रम् 2 *c sin.* मात्र *or* मात्रेण *ind.* Only, solely, merely

माधवी *s f* Name of a large creeper (Gaertnera racemosa)

मानयिष्यत् *fut p par of* मन् 10 *cl* Honour, respect, worship. मानयिष्यन् 1 *c sin. m.* मानयिष्यति 2 *fut.*

मानस *s n.* The lake Manasa or Manasarovara in the Himâlaya mountains. *adj* Mental.

मानिनी *s f* A woman, an object of respect. मानिनीम् 2 *c. sin.*

माम् 2 *c sin. of* अस्मद् *pron.* I

मार्ग *s m.* A road, way, path, passage मार्गः 1 *c. sin.* मार्गम् 2 *c. sin.*

मालव *s m.* Name of a country मालवम् 2 *c sin.*

मालती *s f* The great flowered jasmine मालतीनाम् 6 *c pl.*

माला *s f* A garland, a wreath. मालाः 1 *c pl*

मास *s m* A month मासान् 2 *c pl*
मित्र *s n.* A friend. मित्रम् 2 *c sin.* मित्रे 7 *c sin*
मिथुन *s n* A couple, pair, brace, male and female
मिलित *p p* (*of* मिल्) Met, encountered.
मीन *s m.* A fish.
मीलयित्वा *ind p p* (*of* मील् *caus form*) Close
मुकुल *s m or n* An opening bud. मुकुलैः 3 *c pl*
मुक्त *p p* (*of* मुच्) Quitted, left, deserted, retired from. Discharged, sent forth, vented, scattered, dropped.
मुक्तश्रियम् *cp of* त्वाम्
मुक्तोपवीतिसदृशम् *cp of* चवलम्
मुक्ता *s f* A pearl.
मुक्तामाल *s n.* A string or multitude of pearls, a pearly zone
मुक्ताजालैः *cp of* शरैः
मुक्तास्थूल *adj* Big as a pearl —स्थूलाः 1 *c pl m*
मुक्ति *s f* Beatitude, delivery of the soul from the body, and release from further transmigrations. मुक्तिम् 3 *c. sin.*
मुख *s n* The face The mouth.
मुग्ध (*p p of* मुह्) *adj* Lovely, beautiful
मुच्यमान *pres p p* (*of* मुच्) Being left free
मुञ्चत् *pres p par of* मुच् 6 *cl* Shed मुञ्चन् 1 *c. sin m cp of* यस्य Of which (mountain).
मुनि *s m* A holy sage
मुरज *s m.* A small drum, a tabour
मुष्टि *s f* A handful. मुष्टिः 1 *c sin.*
मुहुर्मुहुः *ind.* Again and again, repeatedly
मुहुस् *ind* Repeatedly again and again.
मुहूर्त *s m. n.* An hour of 40 minutes. मुहूर्तम् 2 *c. sin*
मूढ *p. p* (*of* मुह्) Confused bewildered, overwhelmed. मूढाराः 6 *c pl f*
मूर्छना *s f* A musical air —नाम् 2 *c s* —

मूर्ति *s f* Figure, form, shape, image मूर्त्या 3 *c. sin.*
मूर्धन् *s m* The head. मूर्ध्ना 3 *c. sin*
मूल *s n* Root, base मूले 7 *c sin*
मृग *s m* A deer मृगाणाम् 6 *c pl*
मृगाक्षी *s f* A fawn eyed woman मृगाक्ष्याः 6 *c sin.*
मे 6 *c sin of* अस्मद् I.
मेखला *s f* The edge or swell of a mountain. मेखलासु 7 *c pl*
मेघ *s m.* A cloud.
मेघश्यामिकम् *cp of* काश्यम्
मेचक *adj* Black, dark coloured. मेचके 7 *c sin n*
मैत्री *s f* Friendship, association, union, contact.
मैथिली *s f* Maithili, a name of Sita, wife of Rama (*from* मिथिला her native place).
मोक्ष *s m* A loosening untying unbinding Escape, release. Eternal happiness.
मोघ *adj* Fruitless, unsuccessful. मोघा 1 *c sin f* मोघीकर्तुम् To frustrate, baffle, disappoint.
मोचयिष्यति 2 *fut par of* मुच् *caus form* Cause or compel to shed
मौलि *s m f* A diadem. मौलेः 6 *c sin*

य

यः 1 *c sin m. of* यद् Who, which
यक्ष *s m* A kind of demigod. यक्षः 1 *c sin*
यक्षेश्वर *s m.* A Yaksha chief.
यत्न *s m.* Effort, exertion.
यथा *ind.* As.
यद् *rel pron* Who, which, what.
यदपि (*more usually* यद्यपि, *but required by the metre*) What though, although.
यदि *ind* If
यन्त्र *s n* A machine, apparatus for pressing

यन्त्रधारागृह *s m.* A chamber containing a machine for sprinkling water; a shower bath. यन्त्रधारागृहत्व *s n.* The state of a यन्त्रधारागृह

यमुना *s f* The Yamunâ or Jumna river

ययाचे 2 *pret. âtm. of* याच् Ask, request, solicit.

यव *s. m.* Barley यवाः 1 *c. pl*

यशस् *s n.* Glory, fame

यस्मिन् 7 *c sin. m. of* यद् Which यस्य 6 *c. sin. m.* यस्याः 6 *c. sin f* यस्याम् 7 *c. sin f*

यष्टि *s f* A column, pillar यष्टिः 1 *c sin*

या 1 *c sin f of* यद् याः 2 *c. pl. f*

याचित *p p of* याच् Ask, solicit.

याञ्चा *s f* A request, petition.

यापयत् *pres p par of* या *caus form.* Cause to pass, spend. यापयन्तीम् 2 *c sin. f*

याम् 2 *c. sin. f of* यद् Who, which.

याम *s m.* The eighth of a day, three hours.

यायाः *pot. par of* या 2 *cl* Go.

यावत् *ind.* As soon as, as long as. Until.

यास्यन्ति 2 *fut. par of* या Go.

यियासु *adj* Desirous of going यियासोः 6 *c sin.*

युक्त *p p* (*of* युज्) Possessed, endued. युक्तम् 2 *c. sin n.*

युवति *s f* A young woman.

यूथ *s n.* A swarm यूथैः 3 *c pl.*

यूथिका *s f* The great flowered jasmine

ये 1 *c pl m of* यद् Who, which. येन 3 *c sin m.*

योषित् *s f* A woman. योषिताम् 6 *c pl*

यौवन *s n.* A youthful prank, juvenile act.

र

रक्त *adj* Red, crimson, orange scarlet. रक्तम् 2 *c sin. n.* *s n.* Saffron.

रक्षा *s f* Preservation, protection, deliverance

रघु *s m.* Name of a sovereign of Ayodhyâ, and great-grandfather of Râmachandra.

रचना *s f* Formation. रचनाम् 2 *c sin*

रचित *p p* (*of* रच्) Arranged made, composed Decorated, strung रचितानि 2 *c. pl. n.*

रचितस्फुरत् 1 *c. sin. m. cp of* शैल

रजस् *s n.* Dust. The dust or pollen of a flower रजसा 3 *c. sin.*

रण *s m. n.* Battle, war रणे 7 *c. sin.*

रत *s n.* Pleasure, enjoyment. रतैः 3 *c. pl.*

रति *s f* Pleasure enjoyment.

रतिरसम् *cp of* मधु (Producing pleasurable emotions).

रत्न *s m. n.* A gem, a jewel.

रत्नच्छायाखचितवलिभिः *cp of* चामरैः

रन्तिदेव *s m.* Name of a king

रन्ध्र *s n* A hole fissure, cavity chasm.

रभस *s m.* Joy delight, eagerness.

रमण *s m.* A husband A lover, gallant.

रमयत् *pres. p par of* रम् *caus form,* Enjoy रमयन् 1 *c. sin. m.*

रमते *pres. âtm. of* रम् 1 *cl.* Sport play

रम्य *adj* Pleasing charming, delightful, agreeable

रम्यसानौ *cp of* शैले

रय *s m.* The stream or current of a river

रवि *s m.* The sun. रवेः 6 *c. sin*

रस *s m.* Water Taste, flavour Feeling

रसना *s f* A woman's girdle, a sort of chain worn round the loins.

राग *s m* Colour, tint, dye

राजधानी *s f* A royal city, metropolis.

राजन् *s m.* A king A Yaksha.

राजन्य *s m.* A man of the military tribe

राजराज *s. m.* Kuvera, king of the Yakshas.

राजहंस *s m.* A white goose with red legs and bill or more properly, perhaps, the flamingo.

राज्य *s n* Dominion, regal authority

लोचन s n An eye. लोचने 2 c du. लोचनाभ्याम् 3 c du. लोचनैः 3 c pl.

लोध्र s m A tree, the bark whereof is used in dyeing (Symplocos racemosa).

लोभ s m An earnest desire, coveting, lust. लोभेन 3 c sin. लोभात् 5 c sin.

लोल adj Rolling, tremulous. fickle, unsteady. Desirous. wishing. लोलः 1 c sin m.

लोलापाङ्गैः cp of लोचनैः (Arch, leering).

व

वंश s m A bambu, or its shoot. Race, line, lineage. वंशे 7 c sin

वः 6 c pl of युष्मद् pron Thou.

वक्तुम् inf of वच 2 cl Speak, address.

वक्र adj Crooked, indirect, circuitous. Austere, cruel. वक्रः 1 c sin m.

वक्ष्यति, वक्ष्यसि 2 fut par of वह Bear, support, sustain; wear

वचन s n. Language, speech, word, accent

वचस् s n A word. वचोभिः 3 c pl

वञ्चित p p of वञ्च Cheat, trick, defraud

वडभि s f A temporary building or awning on the top of a palace, or a room or turret so situated. वडभी 7 c. sin.

वत्सा s f A child, a term of endearment. वत्से 8 c sin.

वदन s n. The face. The mouth.

वधू s f A woman, a young woman, one recently married. वधूनाम् 6 c. pl

वन s. n A wood, forest, thicket.

वनगज s m The wild elephant.

वनचर s m A forester

वनचरवधूभुक्तकुञ्जे cp of तस्मिन्

वनद्विप s m The wild elephant

वनान्त s m. The skirt of a forest. A grove

वनिता s f A woman. A wife

वन्द्य fut p p of वन्द् Praise, eulogize. वन्द्यैः 3 c pl m

वपु s m Body, form, figure. वपुः 1 c sin

वपुस् s n Body, form, figure. वपुः 1 c sin वपुषि 7 c sin

वप्र s m n A rampart, a mud wall, earth taken from the ditch of a town, and raised as a wall or buttress.

वप्रक्रीडापरिणतगजप्रेक्षणीयम् cp of नेयम्

वयम् 1 c pl of अस्मद् I

वरम् ind Rather, better, preferable

वराह s m. A boar. वराहाः 1 c pl.

वर्ग s m. A class, tribe. वर्गम् 2 c sin

वर्ण s m Colour, hue

वर्तिन् adj Abiding, being. वर्ती 1 c sin m

वर्त्मन् s n A road, path. वर्त्म 2 c sin.

वर्धित p p (of वृध caus form) Made to grow, reared, brought up. वर्धितः 1 c sin m.

वर्ष s m A year. Rain.

वर्षभोग्येण cp of शापेन

वर्ह s n The tail of a peacock. वर्हम् 2 c sin वर्हेण 3 c sin

वर्हभार s m A peacock's train.

वर्हिन् s m A peacock. वर्हिणः 1 c pl.

वलय s m n. A bracelet, an armlet. A boundary, circle. वलयम् 1 or 2 c. sin.

वलयकुलिशोद्घट्टनोद्गीर्णतोयम् cp of त्वाम्

वलाका s f A small kind of crane. वलाकाः 1 or 2 c pl

वलाहक s m A cloud. वलाहकाः 1 c. pl.

वल्मीक s m A hillock, especially the large accumulation of soil sometimes made by the white ant

वश s m. Subjection, thraldom. वशात् abl sin.

वशिष्ठ s m. Vaśishtha, a certain divine sage

विनिष्क्रिय *adj* Abstaining from ceremonial rites

विनोद *s m* Amusement, diversion, pastime विनोदा 1 *c pl*

विन्दु *s m* A drop. विन्दून् 2 *c pl*

विन्ध्य *s m* The Vindhya range of mountains.

विन्यस्यत् *pres p par* (*of* अस् 4 *cl* Throw *with* नि *and* वि Adjust, ascertain, determine, settle विन्यस्यन्ती 1 *c sin f*

विप्रबुद्ध *p p* (*of* बुध *with* प्र *and* वि) Wakened, awake. विप्रबुद्धा 1 *c sin f*

विप्रयुक्त *p p* (*of* युज Join, *with* प्र *and* वि) Separated, disjoined, sundered, severed विप्रयुक्तः 1 *c sin m.*

विप्रयोग *s m.* Absence, separation, disjunction विप्रयोगः 1 *c sin.* विप्रयोगे 7 *c sin*

विफल *adj* Fruitless, useless

विफलप्रेरणा *cp of* चूर्णमुष्टिः (Flung in vain)

विभ्रंशिन् *agt.* Dropping fallen, dropt. विभ्रंशीनि *c pl n.*

विभ्रम *s m* Agitation perturbation, flurry Blandishment, grace, elegance विभ्रमः 1 *c sin* विभ्रमैः 3 *c pl* विभ्रमाणाम् 6 *c pl*

विमल *adj* Clean, pure, white Beautiful.

विमलोत्पलप्रभा *cp of* देहा

विमान *s n* A palace विमानैः 3 *c pl.*

विमुख *adj* Turning away, having the face averted averse disinclined desisting forbearing withholding, restraining विमुखः 1 *c sin m.*

बिम्ब *s m. n* A reflected image, a disk (of the sun or moon) *s n.* A cucurbitaceous plant with red fruit

वियुक्त *p p* (*of* युज *with* वि) Severed, separated

वियोग *s m* Absence, separation. वियोगः 1 *c sin* वियोगेन 3 *c s n*

विरचित *p p* (*of* रच *with* वि) Made, contrived, constructed arranged, composed, written. Worn used विरचिताम् 2 *c sin f* विरचितम् 1 or 2 *c sin n*

विरचितपदम् *cp of* गेयम्

विरचितवपुः *cp of* त्वम्

विरह *s m* Separation parting, absence, especially the separation of lovers. विरहात् 5 *c sin* विरहे 7 *c sin*

विरहज *adj* Arising from, produced by absence

विरहव्यापद् *cp of* देहाम् (Impaired by absence).

विलसत् *pres p par of* लस 1 *cl with* वि Sport.

विलसत्कृष्णसारप्रभाणाम् *cp of* कौतूहलानाम्

विलसन *s n* Sport, play विलसनात् 5 *c sin.*

विलसित *s n* Sporting

बिल्व *s m* A fruit tree, commonly called Bel.

विवर्ण *adj* Colourless. विवर्णमणीकृतम् 1 *c sin. n* Having the gems sullied or tarnished.

विशति *pres par of* विश 6 *cl* Enter, become joined or united to

विशद *adj* White, bright, clear, pellucid.

विशाल *adj* Great, eminent. विशाला *s f* The city of Oujein विशालाम् 2 *c sin.*

विशीर्ण *p p* (*of* शॄ *with* वि) Withered, wasted, shrunk, slender Parted into many streamlets. *Comment in loc* विशीर्णाम् 2 *c sin. f*

विशेष *s m* A particular, a property or quality A particular spot any distinguished place विशेषान् 2 *c pl* विशेषैः 3 *c pl.*

विश्रान्त *p p* (*of* श्रम *with* वि) Rested reposed विश्रान्तः 1 *c sin m*

विश्राम *s m* Rest repose

विश्लेषित *p p* (*of* श्लिष Embrace, *with* वि) Severed, separated. विश्लेषितस्य 6 *c sin m.*

विषम *adj* Uneven, rough, rugged.

विषय *s m* Sphere, department, order, range reach. विषयम् 2 *c sin* विषये 7 *c sin.*

व्यवसित *p p* (*of* षो Destroy, *with* अव *and* वि) Resolved, determined undertaken व्यवसिताः 1 *c pl m* व्यवसितम् 1 *c sin. n.*

व्यवस्येत *pot par of* षो 4 *cl* Destroy, *with* अव *and* वि Try endeavour, essay

व्यस्त *p p* (*of* अस *with* वि) Driven away, dispelled

व्याकुल *adj* Confounded bewildered, perplexed, flurried excited व्याकुलेन 3 *c. sin. m.* व्याकुला 1 *c sin. f*

व्याहरत् 2 *pret. par of* हृ Take, *with* आ *and* वि Utter, speak, address.

व्यापद् *s f* Calamity, death, decease

व्यापार *s m.* Occupation employment.

व्यालम्बेथाः *pot atm of* लबि 1 *cl with* आ *and* वि Hang down. Move slowly, delay

व्यालुम्पति *pres par of* लुप 6 *cl. with* आ *and* वि Remove, take away

व्योमन् *s n.* Sky

व्रज *imp par* व्रजेयुः *pot par* व्रजते *pres atm of* व्रज 1 *cl* Go

श

शक्ष्यति 2 *fut par of* शक Be able

शङ्का *s f* Fear, terror, apprehension.

शङ्के *pres atm of* शकि 1 *cl* Fear, dread Think likely suspect.

शङ्ख *s m* The conch shell. One of Kuvera's treasures.

शत *s n.* A hundred. शतैः 3 *c. pl*

शब्द *s m.* Sound A word. शब्दापनेय To be spoken aloud, [illegible] communicated orally

शब्दायन्ते *pres atm. a nominal verb, from* शब्द Sound

शब्दित *p p* (*of* शब्द) Called

शनैस् *ind* Softly gently

शमयितुम् *inf* शमयेत् *pot par of* शम *caus form*, Extinguish allay

शम्भु *s m.* Śiva. शम्भुना 3 *c sin.*

शयन *s n* A bed. शयनात् 5 *c sin* शयने 7 *c sin*

शय्या *s f* A bed, a couch.

शर *s m* A sort of reed or grass. An arrow

शरण *s n* Refuge, succour, aid. शरणम् 1 *c. sin. n*

शरद् *s f* The season of autumn, the two months succeeding the rains.

शरभ *s m* A fabulous animal, supposed to have eight legs, and to inhabit particularly the snowy mountains.

शरवणभवम् *ep of* देवम्

शशिन् *s m.* The moon. शशिनि 7 *c. sin.*

शश्वत् *ind.* Perpetually

शष्प *s n* Young grass.

शस्त्रपाणि *ep* Having a weapon in the hand. शस्त्रपाणयः 1 *c pl*

शाखा *s f* A branch.

शान्त *p. p.* (*of* शम) Allayed, alleviated, pacified, calm.

शान्ति *s f* Alleviation, assuagement, cessation, rest. शान्तिम् 2 *c. sin*

शान्तोद्वेगस्तिमितनयनम् *n sin. used adverbially*, (Her) eye moist, (her) disquietude allayed.

शाप *s m.* A curse, malediction. शापेन 3 *c sin* शापस्य 6 *c. sin.*

शारङ्ग *s m* The chataka. शारङ्गाः 1 *c pl*

शार्ङ्ग *adj* Made of horn, horny *s. n* A bow in general. The bow of Vishnu.

शार्ङ्गपाणि *s m* Vishnu शार्ङ्गपाणौ 7 *c sin*

शार्ङ्गिन् *s m.* A bowman. Vishnu. शार्ङ्गिण 6 *c sin*

शाल्मलि *s m f* The silk cotton or *seemul* tree

शिखर s. m. n. The peak or summit of a mountain. A piece of ruby or gem described as of the colour of the ripe pomegranate seed.

शिखरिन् s m. A mountain. शिखरिषु 7 c. pl

शिखा s. f. A lock of hair on the crown of the head.

शिखिकुलकलकेकाः 1 c. pl. m. cp. Vocal with the soft and shrill cries of flocks of peafowl.

शिखिन् s m. A peacock. शिखिनः 1 c. pl.

शिञ्जत् pres p par of शिञ्ज् 2 cl. Tinkle.

शित p p (of शो) Pointed, whetted.

शिथिल adj. Loose, drooping —लम् 2 c. sin. n

शिरस् s. n. The head. शिरसा 3 c. sin.

शिरीष s m. A kind of tree. *In the neuter gender*, its blossom.

शिला s f A flat stone, a slab. A rock.

शिलावेश्मन् s n. A rocky recess. शिलावेश्मसु 5 c. pl.

शिशिर s. m. n. The cold season, comprising two months from the middle of January to that of March. adj. Cool. शिशिरान् 2 c. pl. m.

शीत p. p (of श्यै) Cold, cool.

शीतल adj Cold, cool.

शीर्ण p p. (of शॄ) Withered, sere

शुक्ल adj White.

शुक्लापाङ्ग s m. A peacock.

शुच् s f Sorrow, grief, regret.

शुद्ध p p (of शुध्) Purified, pure, clean.

शुभ्र adj. White

शुभ्रत्रिनयनवृषोत्खातपङ्कोपमेयाम् cp of शोभाम्

शुष्क adj. Dry

शून्य adj Destitute. शून्यः 1 c. sin. m.

शूलिन् s m. The trident bearer, i. e Śiva.

शृङ्ग s n. A horn. The peak of a mountain. शृङ्गम् 2 c. sin. शृङ्गे 7 c. sin.

शृणु imp par of श्रु 1 cl. irreg. Hear

शेष s. m. Remainder, leavings, rest, whatever remains or is left. शेषम् 2 c. sin. शेषैः 3 c. pl. adj. Left remaining

[illegible] cp of दश

शैल s m A mountain, a mount.

शैलराज s m. Himālaya, king of mountains.

शोभा s f Splendour, lustre, beauty, comeliness. शोभाम् 2 c. sin.

शोभिन् adj Beautiful, graceful. शोभी 1 c. sin. m.

श्चोत s m. Aspersion, sprinkling

श्याम adj Black or dark blue, sable

श्यामा s f A woman described as one who has not borne children, also as of slender make, or one from eight to sixteen, or one who resembles in darkness of complexion the blossom of the Priyangu or its stalk in shape. Name of a plant commonly called *Priyangu*. श्यामासु 7 c. pl.

श्रद्दधान pres p atm (of धा 3 cl Hold, with श्रत् *a particle implying* Faith) Faithful, believing. श्रद्दधानाः 1 c. pl m.

श्रम s m. Weariness, fatigue

श्रवण s n. The ear

श्राम्यत् pres. p. par of श्रम 4 cl. Lag, rest, repose. श्राम्यताम् 5 c. pl. m.

श्रित p p. (of श्रि) Covered, overspread. श्रिताः 1 c. pl. m.

श्री s. f Beauty. Lustre, brightness, splendour. Prosperity, wealth. Fame, glory. श्रीः 1 c. sin.

श्मश्रुल adj p p (of श्रु) Having beard.

श्रेणि s f A line, a row. श्रेणीभूत Ranged in a line, forming a row. श्रेणीभूताः 2 c. pl f.

श्रोणी s. f The hip, the haunch.

श्रोतस् s n The ear. An organ of sense.

श्रोत्र s n. The ear. [illegible] cp of [illegible]

श्रोष्यति, श्रोष्यसि 2 *fut par of* श्रु Hear, listen.

श्लाघनीय *fut p p* (*of* श्लाघ) To be praised, deserving of commendation, praiseworthy श्लाघनीयाम् 2 *c sin f* श्लाघमान *pres p âtm* Praising, flattering, or congratulating one's self, rejoicing श्लाघमानः 1 *c sin m*

ष

षट्पद *s m.* A bee (six foot)

षट्पदज्य *adj* Strung with bees (Cupid's bow)

स

स *contraction of* सह With, having

संयोग *s m.* Intimate union, close contact.

संयोज्य *ind p p* (*of* युज *caus form, with* सम्) Having united.

संवाहन *s n.* A rubbing of the persons, a kneading of the limbs (shampooing?) संवाहनानाम् 6 *c pl*

संविधाय *ind p p* (*of* धा Hold, *with* वि *and* सम्) Having made

संरक्त *p p* (*of* रञ्ज *with* सम्) Empassioned संरक्ताभिः 3 *c pl f*

संरोध *s m.* Obstacle, impediment.

संशुष्क *adj.* Withered, dry, sere

संश्रय *s m* Protection, refuge, succour संश्रयाय 4 *c sin*

संसक्त *p p* (*of* सञ्ज *with* सम्) Adhering, sticking close to.

संसर्पत् *pres. p par of* सृप 1 *cl.* Go, *with* सम् Glide, flow संसर्पन्त्याः 6 *c. sin f*

संस्कार *s m.* Decoration, adorning, dressing

संस्थ *adj* Staying sojourning a sojourner

संस्थित *p p* (*of* स्था Stand, *with* सम्) Standing stationary fixed, residing

संहार *s m* A collection, assemblage

सः 1 *c sin m of* तद् He, she, it, that. *For the elision of* : *see Grammar*

सख *s m. in comp for* सखि A friend. सखम् 2 *c. sin*

सखि *s m* A friend सखे 8 *c.* सखीनाम् 6 *c pl*

सखी *s f* A female friend सखीम् 2 *c s n* सख्याः 6 *c sin* सखीनाम् 6 *c. pl.*

सगर *s m.* Name of a king, sovereign of Ayodhyâ (Oude)

सगतजनपदगीशोपानपङ्क्तिम् *cp. of* कन्याम्

सहर्ष *adj* Joyful, glad, exulting

सङ्कल्प *s m* The working of the mind, thought, imagination, fancy सङ्कल्पैः 3 *c pl.*

संक्षिप्येत *pot. pass of* क्षिप Throw, *with* सम् Shorten, contract.

सङ्गम *s m.* Meeting, union, interview, confluence of rivers.

सङ्गीत *s n* Song, singing and dancing

सङ्घट्ट *s m* Friction, a chafing or rubbing together

सचित्र *adj* Having pictures. Variegated, painted of divers colours. सचित्राः *cp of* प्रासादाः

सजल *adj* Watery, having water

सजलकणिकाः *cp of* जलमुचः

सजलनयनैः *cp of* शुभापाङ्गैः

सजलपृषतैः *cp of* वातैः

सत् *pres. p par* (*of* अस 2 *cl* Be) Being Good, virtuous. सन् 1 *c sin. m.* सताम् 6 *c pl m* सति 7 *c sin. m*

सतत *adj* Eternal, perpetual, constant.

सततगति *s m.* Wind सततगतिना 3 *c sin*

सत्वरम् *ind* Quickly, speedily, suddenly

सदयहृदय *adj* Tender hearted. सदयहृदयः 1 *c sin m.*

सदृश *adj* Like, resembling सदृशम् 2 *c sin n.*

सौहार्द s. m. Kind feeling, good nature, care.
सत्पुरुषदिदृक्षया cp. of सत्पुरुष
सद्यःपातिन् adj. Quickly falling, drooping, frail. सद्यःपाति 2 c. sin. n.
सद्यस् ind. Instantly, suddenly, immediately, forthwith, straightway.
सद्यःकोपविशेषदर्शितवत् cp. of सद्यस्
सनाथ adj. Having, possessing, possessed of, occupied by. सनाथे 7 c. sin. m.
संतप्त p. p. (of तप् with सम्) Inflamed, scorched, afflicted, tortured, distressed, wretched. संतप्तानाम् 6 c. pl. m.
संदीपन s. n. A means. संदीपनेषु 7 c. pl.
संदेश s. m. News, tidings, information, a message, direction.
संधि s. m. Compactness, closeness. संधौ 6 c.
संध्या s. f. Twilight, morning or evening.
सन्न p. p. (of सद् Go) Near, at hand, nigh, bordering, close by, usually with आ.
सन्न p. p. (of सद् with सम्) Near, at hand. सन्ने 7 c. s. n. m.
संनिकीर्ण p. p. (of कॄ Scatter, with नि and सम्) Flung, thrown, lying, laid.
संनिकीर्णसरसीरुह cp. of संनिकीर्ण
संनिकृष्ट p. p. (of कृष् Draw, with नि and सम्) Near, neighbouring, adjacent. संनिकृष्टम् 2 c. sin. n.
संनिपत्य ind. p. p. of पत् Fall, with नि and सम् Alight, descend.
संनिवह s. m. Collection, assemblage, aggregate.
संनिवृत्त p. p. (of वृत् Be, with नि and सम्) Returned, turned back, shrinking, withdrawn. संनिवृत्तम् 2 c. sin. n.
संन्यस्त p. p. (of अस् Throw, with नि and सम्) Laid aside, relinquished, deserted.
सपत्नापत्य cp. of सपत्न

सपदि ind. Instantly, in a moment, at the moment.
सफर s. m. Name of a small glittering fish.
सफरनूपुर cp. of सफरी
सभ्रूभङ्ग adj. With a frown, frowning. सभ्रूभङ्गम् 2 c. sin. n.
सभ्रूभङ्गविनिर्गतेक्षण cp. of सभ्रूभङ्ग (Having glances shot from the arched brow).
सम् prep. Together, with, con, col, &c.
समग्र adj. All, whole, entire. समग्रः 1 c. s. n. m.
समधिकतर compar. (of समधिक adj. Much more, with तर) Exceeding, excessive.
समन्तात् ind. On every side, all around. Altogether, wholly.
समम् ind. With, along with, together with.
समय s. m. Time. समये 7 c. sin.
समर s. m. n. War, strife.
समर्थ adj. Able. समर्थः 1 c. sin. m.
समीपम् adj. n. used adverbially Near.
समुचित adj. Worthy, becoming, fit, suitable, proper. —तः 1 c. sin. m. —तम् 1 c. sin. n.
समेष्यति 3 fut. sim. of इ Go, with सम् Be, become.
समृद्धि s. f. Wealth, riches. Success. समृद्धयः 1 c. pl.
संपर्क s. m. Contact, mixture, mingling, union. संपर्केण 3 c. sin.
संपूर्ण p. p. (of पॄ with सम्) Completed, finished.
संभाष्य ind. p. p. of भाष् Speak, with सम् Accost, address.
संभृत p. p. (of भृ Bear, with सम्) Nourished, cherished, maintained. Filled full. Collected. Cast. संभृतम् 1 c. sin. n.
संभृतश्रीः 1 c. sin. m. Richly stored. Bountiful.
संभृतचेतस् cp. of संभृत
संभोग s. m. Enjoyment.
संभ्रम s. m. Flurry, hurry, haste.
संमिश्र adj. Mingled. संमिश्रम् 1 c. s. n. n.

सरत् *pres p par of* सृ 1 *cl* Go, move, stir blow (as the wind). सरति 7 *c. sin m*

सरल *s m.* A sort of pine

सरलस्कन्धसङ्घट्टजन्मा *ep of* दवाग्नि (Originating in the friction of the trunks of pines)

सरस *adj* Fresh, moist.

सर्वाभिसुदार *ep. of* परमात्

सरित् *s f* A river सरितः 6 *c sin*

सर्पिस् *s n* Clarified butter सर्पिः 1 *c sin.*

सर्व *pronom.* All, every सर्वम् 2 *c sin. m.*

सर्वग *agt.* Going everywhere, omnipresent. सर्वगम् 2 *c sin. m.*

सर्वगत *adj* All pervading सर्वगतः 1 *c sin m*

सर्वतस् *ind* On all sides.

सर्वत्र *ind.* Everywhere

सर्वविद् *agt* All knowing सर्ववित् 1 *c sin.*

सलिल *s n* Water -लम् 2 *c. sin.* -लैः 3 *c pl*

सलिलोत्पन्नम् *ep of* पङ्कजम्

सवर्ण *adj* Like, resembling सवर्णे 7 *c sin. m*

सवितृ *s m* The sun. सवितुः 6 *c. sin.*

सव्यापार *adj* Employed occupied, busily engaged. सव्यापाराम् 2 *c sin f*

सह *ind.* With

सहचर *s m* सहचरी *s f* A companion partner mate.

सहते *pres* सहेथाः *pot âtm. of* सह् 1 *cl* Endure, suffer, allow, permit, wait, forbear, have patience

सभार्य *adj* With a wife. सभार्याः 1 *c pl m.*

सहस्र *s n* A thousand. सहस्रैः 3 *c pl*

सहाय *s m.* A companion, follower, adherent सहायाः 1 *c pl*

सा 1 *c. sin f of* तद् He, she, it, that.

साक्षात् *ind* Visibly, openly in presence

साक्षिन् *s m* A witness. साक्षी 1 *c sin* साक्षिणम् 2 *c sin*

सादरम् *ind* Respectfully, affectionately

सादृश्य *s n.* Likeness, resemblance, parallel. सादृश्यम् 1 *or* 2 *c sin.*

साधु *adj* Clever, intelligent. साधौ 7 *c. sin m used adverbially*, Worthily fitly, properly

साध्वी *s f* A virtuous wife. साध्वीम् 2 *c. sin.*

सानु *s m n.* Table-land, level ground on the top or edge of a mountain. The summit of a mountain. सानुम् 2 *c sin* सानौ 7 *c sin.*

सानुमत् *s m.* A mountain. सानुमान् 1 *c sin.*

सान्तर्हासम् *ind.* Scoffingly, with an inward laugh.

सान्ध्य *adj* Produced at, relating to, the evening, vespertine. सान्ध्यम् 2 *c sin. n.*

साभ्र *adj* With clouds, cloudy साभ्रे 7 *c. sin. n.*

साधारण *adj* Common, general, universal.

सार *s m.* Water Substance, essence.

सारयत् *pres p. par of* सृ Go, *caus form*, Remove, replace. सारयन्तीम् 2 *c. sin. f* सारयित्वा *ind. p p* Having caused to move or vibrate, touching, playing upon.

सारस *s m.* The Indian crane. —सारसानाम् 6 *c. pl.*

सारस्वत *adj* Belonging to the river Saraswati. सारस्वतीनाम् 6 *c. pl f*

सारिका *s f* A sort of bird. सारिकाम् 2 *c. sin*

सार्धम् *ind.* With, along with, *governs 3d case*

सास्र *adj* Tearful. सास्रेण 3 *c. sin. n.*

सिक्त *p p* (*of* सिच्) Sprinkled, wetted.

सिञ्चत् *pres p par of* सिच् 6 *cl.* Sprinkle, wet. सिञ्चन् 1 *c. sin. m.*

सित *adj* White

सितमणि *s m.* A white precious stone, as crystal, &c सितमणिमय *adj* Made of crystal.

सिद्ध *p p* (*of* सिध्) Accomplished, realised effected, achieved Perfected सिद्धः 1 *c sin m.* *s m.* A sort of demigod inhabit-

ex, the region between the earth and the sun. सिद्धाः 1 c pl.
सिद्धार्थक s n. White mustard.
सिन्दूर s n. Red lead, minium.
सिन्धु s f. A river. Name of a river. सिन्धुः 1 c sin. सिन्धोः 6 c sin.
सिप्रा s f. The Sipra (a river at Oujein).
सिषेवे 2 pret. âtm. of सेव् Serve, resort to.
सीमन्त s m. A separation of the hair on each side so as to leave a distinct line on the top of the head. सीमन्ते 7 c. sin.
सीमन्तिनी s f. A woman. सीमन्तिनीनाम् 6 c pl.
सीर s m. A plough.
सु prep. Very good, well.
सुकृत s n. A good deed, a kindness.
सुख s n. Happiness, pleasure, ease, comfort. सुखम् 1 or 2 c. sin. n. adj. Comfortable, grateful, soothing. सुखान् 2 c pl. m.
सुखयितुम् inf. of सुख 10 cl. Render happy, cheer.
सुखस्पर्श adj. Agreeable to the touch or feelings. सुखस्पर्शम् 2 c. sin. n.
सुखिन् adj. Happy. सुखिनम् 2 c. s. m. सुखिनः 6 c. s. m.
सुचरित s n. Good or virtuous course of life.
सुतनु adj. Very thin, emaciated. सुतनु 2 c. sin. n.
सुतराम् ind. Exceedingly.
सुप्त p. p. (of स्वप्) Sleeping, asleep.
[illegible] cp. of चक्षुषी
सुभग adj. Agreeable, pleasing, grateful (to the eye or ear). Beloved, liked. सुभगः 1 c. s. m. सुभगम् 2 c. sin. m. n. सुभगस्य 6 c. sin. m. सुभगैः 3 c pl. m. सुभगम् n. used adverbially. Gratefully, delightfully.
सुभगंमन्य s m. One who fancies himself beloved.
सुभगंमन्यभाव s m. The state of supposing one's self beloved, vanity, self-conceit.

सुर s m. A god, a deity.
सुरत s n. Pleasure. Sexual intercourse.
सुरपति s m. Indra, chief of the gods.
सुरपतिधनुश्चारुणा cp. of तोरणेन (Beautiful as the rainbow)
सुरभि adj. Fragrant, sweet-smelling. सुरभिम् 2 c. sin. m. सुरभिणः 6 c. s. n. सुरभौ 7 c. sin. m. सुरभयः 1 c pl. m. सुरभिषु 7 c pl. n. s. f. A fabulous cow, the cow of plenty, granting every wish.
सुरभित adj. Perfumed, scented.
सुरभितशिखरम् cp. of चन्दनम्
सुरयुवति s f. A youthful goddess. —यः 1 c pl.
सुलभ adj. Easy of access. सुलभा 1 c sin. f.
सुहृद् s m. A friend. सुहृदाम् 6 c. pl.
सूचयिष्यति 2 fut. par. of सूच् 10 cl. Make known, report, give information, tell, discover, reveal, disclose. सूच्यते pres. pass.
सूचि s f. A needle. सूचिभिन्नैः 3 c. pl. m. Aculeated, prickly.
सूत्र s n. A thread.
सूर्य s m. The sun. सूर्ये 7 c. sin.
सृष्टि s f. Creation. सृष्टिः 1 c sin.
सेतुबन्धम् cp. of [illegible]
सेविष्यते 2 fut. âtm. of सेव् Serve, wait upon, honour, pay homage.
सैन्य s n. An army.
सोत्कम्प adj. Tremulous, trembling. सोत्कम्पानि 2 c pl. n.
सोपान s n. Stairs, steps, a staircase.
सोपानत्व s n. The state, condition, or uses of a staircase. सोपानत्वम् 2 c. sin.
सौदामिनी s f. Lightning. सौदामिन्या 3 c. sin.
सौध s m. A mansion, palace. The side or angle (of a house).
सौभाग्य s n. Affection, favour. —म् 2 c. sin.

सौम्य *adj* Handsome, pleasing, mild, gentle, amiable, *generally in the vocative case*

सौहार्द *s n* Friendship सौहार्दात् 5 *c sin*

स्कन्द *s m* Skanda or Kartikeya, son of Siva, and military deity of the Hindus स्कन्दम् 2 *c*

स्कन्ध *s m.* The trunk of a tree

स्खलित *p p* (*of* स्खल्) Stumbling, tripping, dashing स्खलितसुभगम् *n sin. used adverbially* Tripping beautifully

स्तन *s m* The female breast or bosom स्तनः 1 *c sin.* स्तनाभ्याम् 3 *c du*

स्तनपरिसरच्छिन्नसूत्रैः *cp of* हारैः

स्तनित *p. p* (*of* स्तन्) Sounding loud, noisy *s n* The rattling of thunder, the grumbling of thunder clouds. Thunder The purling or murmuring of a rippling stream

स्तम्ब *s m* The stem of a tree

स्तम्भित *p p* (*of* स्तम्भ्) Stopped (as a hemorrhage), suppressed

स्तम्भितान्तर्निदीप *cp of* त्वम् *understood*

स्तबक *s m* A cluster of blossoms

स्तिमित *p p* (*of* स्तिम् Steam) Moist Steady, pleased, gratified (eye)

स्तिमितनयनाम् *cp of* ताम्

स्तुति *s f* Praise स्तुतिः 1 *c sin*

स्तोक *adv* A little, slightly स्तोकनम्रा 1 *c sin f* Slightly bending (forwards)

स्त्री *s f* A woman, or female स्त्रियः 1 *c pl* स्त्रीणाम् 6 *c pl*

स्थल *s n* A place, site, or spot A chamber स्थलानि 2 *c pl*

स्थलकमलिनी *s f* Name of a shrub (Hibiscus mutabilis). स्थलकमलिनीम् 2 *c sin.*

स्थली *s f* Dry or firm ground स्थलीषु 7 *c pl*

स्थलीदेवता *s f* A deity of the soil, a faun, a dryad

स्थातव्य *fut p p of* स्था Stand, stop, stay स्थातव्यं ते Thou must halt.

स्थान *s n* A place स्थानात् 5 *c sin.* स्थाने 7 *c sin.* स्थानेषु 7 *c pl*

स्थापित *p p* (*of* स्था *caus form*) Fixed, appointed. स्थापितस्य 6 *c sin m*

स्थायिन् *agt* Staying, tarrying, waiting

स्थित *p p of* स्था Standing, stationed, steady Obedient स्थितः 1 *c sin* स्थिताः 1 *c pl m.*

स्थित्वा *ind p p* (*of* स्था) Having stood, stayed, or halted.

स्थिर *adj* Permanent, durable

स्थूल *adj* Great, big large, huge, bulky

स्थूलमध्येन्द्रनीलम् *cp of* मुक्तागुणम्

स्नपयतु *imp par of* स्ना Bathe, *caus form.*

स्नान *s n* Bathing, washing, ablution.

स्निग्ध *p p* (*of* स्निह् Be smooth) Smooth, glossy, oily, moist. Cool. Thick, dense. Pleasing, agreeable Sweet, harmonious. स्निग्धैः 3 *c pl m n*

स्निग्धगम्भीरघोषम् *cp of* त्वाम्

स्निग्धच्छायातरुषु *cp of* आश्रमेषु च्छ *for* छ *is allowed by grammar, and required by the metre* (स्निग्ध, छाया, तरुषु).

स्निग्धभिन्नाञ्जनाभे *cp of* त्वयि

स्निग्धवेणीसवर्णे *cp of* त्वयि

स्नेह *s m.* Affection. Oiliness. स्नेहान् 2 *c pl*

स्पन्दिन् *agt* Beating throbbing, tremulous स्पन्दि 1 *c sin. n*

स्पर्श *s m* Touch, contact

स्पृष्ट *p p* (*of* स्पृश्) Touched, moved, filled स्पृष्टाः 1 *c pl m* स्पृष्टम् 1 *c sin n*

स्फटिक *s m* Crystal

स्फटिकविशदम् *cp of* शिरः

स्फुट *adj* Bursting

स्फुटित *p p* (*of* स्फुट्) Opened, expanded

स्फुरितमत्कुलोद्भेदैरेवराप ep of वार

स्फुरण s. m. A throbbing, quivering darting

स्फुरति pres par of स्फुर 6 cl Quiver, crackle.

स्फुरित p p (of स्फुर) Quivering, trembling, shaking flashing, glittering gleaming playing, unsteady

स्फुरितहरिणा ep of च.्ड

स्मरति, स्मरन्ति pres par of स्मृ 1 cl Remember call to mind, think of

स्यन्दिन् agt. Dropping distilling shedding स्यन्दिनः 1 c. pl m

स्यात्, स्याताम्, स्युः pot par of अस 2 cl Be.

स्रस्त p p (of स्रंस्) Fallen, slipped. स्रस्तः 1 c sin m.

स्रस्तगङ्गादुकूलाम् ep of सरस्वतीम् (Let fall her Gangetic silken garment).

स्रुति s f Exudation, oozing

स्रोतस् s n A current, a stream. A river स्रोतसि 7 c sin स्रोतसाम् 6 c pl

स्व pronom. (My thy his, her, our your, their) Own. स्वम् 2 c. sin m स्वाम् 2 c sin f

स्वच्छ adj Pure, transparent. (सु and अच्छ)

स्वन s m. Sound. स्वनैः 3 c pl

स्वनत् pres p par of स्वन् 1 cl. Sound, roar स्वनताम् 6 c pl m.

स्वप्न s m Sleep, a dream. स्वप्ने 7 c. sin. स्वाप्नः 1 c. sin. m. Produced in sleep.

स्वयम् ind Of one's own self स्वयंकृत Made by self, self made

स्वर्ग s m Paradise, Indra's heaven.

स्वर्गिन् s m. An inhabitant of Indra's heaven. स्वर्गिणाम् 6 c pl

स्वल्प adj (सु and अल्प Little) Very little, too small स्वल्पीभूते 7 c sin n. Being too small.

स्वागत s n Welcome (सु Well, आगत Come) स्वागतीकृत Having made into welcome giving (to a cry) the sound svāgata, welcome

स्वादु s m. A sweet taste or flavour, sweetness.

स्वाधिकारप्रमत्त ep of यक्ष (स्व, अधिकार, प्रमत्त).

स्वेद s m. Sweat, perspiration.

ह

हंस s m. A goose हंसाः 1 c. pl.

हति s f A blow

हन्त ind Ah! oh!

हन्तुम् inf of हन 2 cl Kill, slay हन्युः pot par

हर s m. Siva. imp par, हरति pres of हृ 1 cl Take, convey, take away, remove.

हरि s m Vishnu. हरेः 6 c. sin.

हरिचन्दन s m n One of the trees of paradise.

हरिणी s f A female deer a roe.

हरित adj Green.

हर्तुम् inf of हृ Take remove

हर्म्य s n. A palace, mansion. हर्म्येषु 7 c pl

हल s n. A plough.

हलधर or हलभृत् s m A name of Balarāma, elder brother of Krishna हलभृतः 5 c sin

हस्त s m The hand. The trunk of an elephant.

हार s m A string or garland (of pearls, &c.), a necklace. हारैः 3 c pl.

हारयिष्यत् part. 2 fut par of हृ Take, convey, About to transmit. —न् 1 c. sin. m.

हाला s f Wine, any intoxicating draught. हालाम् 2 c. sin

हास s. m. A laugh, a smile

हि ind. For, since, because

हित्वा ind p p of हा Leave quit desert, discard

हिमांशु s m. The moon (cold ray) हिमांशोः 6 c sin.

हुत s n. An oblation.

हुताश s m Agni or fire

हुताग्नि s m Sacrificial fire हुताग्नीन् 2 c pl

हृत् *agt in comp* Taking away removing, who or what makes riddance हृत् 2 *c sin n*

हृत *p p* (*of* हृ) Taken, brought. हृतम् 2 *c sin m*

हृत्वा *ind p p of* हृ Having taken, laying hold.

हृदय *s n* Heart, mind. हृदयम् 2 *c sin. m.*

हृदयनिहितारम्भम् *cp of* संयोगम्

हृष्ट *p p* (*of* हृष्) Pleased. हृष्टाः 1 *c. pl. m.*

हृष्टचित्त *adj* Rejoiced at heart हृष्टचित्तौ 2 *c. du.*

हेतु *s m* Cause, reason, motive, sake, means, origin. हेतोः 6 *c. sin.* For the sake, on account of.

हेमन् *s n.* Gold

हैम *adj* Golden हैमैः 3 *c pl m. n.*

ह्री *s f* Shame.

ADDITIONS

प्रत्युष *s m* Morning प्रत्यूषेषु 7 *c pl*

मुखर *adj* Noisy मुखरः 1 *c. sin m*

यत्र *ind* Where

वास *s m.* A dwelling A roosting place. वासासि 7 *c sin*

वासर *s n.* A day वासराणि 1 *c pl*

वासव *adj* Belonging to, commanded by वासव Vasava or Indra. वासवीनाम् 6 *c pl f*

वासस् *s n.* Clothes, raiment. वासः 2 *c sin.*

वासित *p p* (*of* वास) Perfumed, scented वासितम् 2 *c sin n.*

वास्यति 2 *fut par of* वा 2 *cl* Blow

वाहयेत् *pot par of* वह् Carry, *caus form*, Continue, prosecute

बाह्य *adj* Outer

बाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतहर्म्या *cp of* अलका

CORRECTIONS

Page 60,	*for* گرگی	*read*	گرگ
112,	उपरिद्विहायसा		उपरिविहायसा
113,	ज्योतिं		ज्योति
130,	वज		वज्र.

The metre in which the Megha Dúta is written is called Mandákránta, referring probably to the slow and stately movement of the measure. It is a variety of the order termed Atyashti, which, as a class, denotes a stanza of four equal lines, each containing seventeen syllables, variously divided and disposed. In the Mandakránta species, each line consists of a Molossus, a Dactyl, a Tribrach, two Antibacchics, and two long syllables, or a spondee, as,

कश्चित् कान्ताविरहगुरुणा स्वाधिकारप्रमत्तः
Kaschit kánta-viraha-guruńá swádhikára pramattah,

and a cæsura or pause occurs after the fourth, tenth, and seventeenth syllables—

शापेनास्तं गमितमहिमा वर्षभोग्येन भर्त्तुः
Śapenástang gamita mahimá varsha bhogyena bharttuh.

The following verse from the Śruta bodha defines and exemplifies the Mandákrántá stanza —

मन्दाक्रान्ता तदनु नियतं वश्यतामेति बाला
Mandákránta, tad anu niyatam, vaśyatám eti bála.